

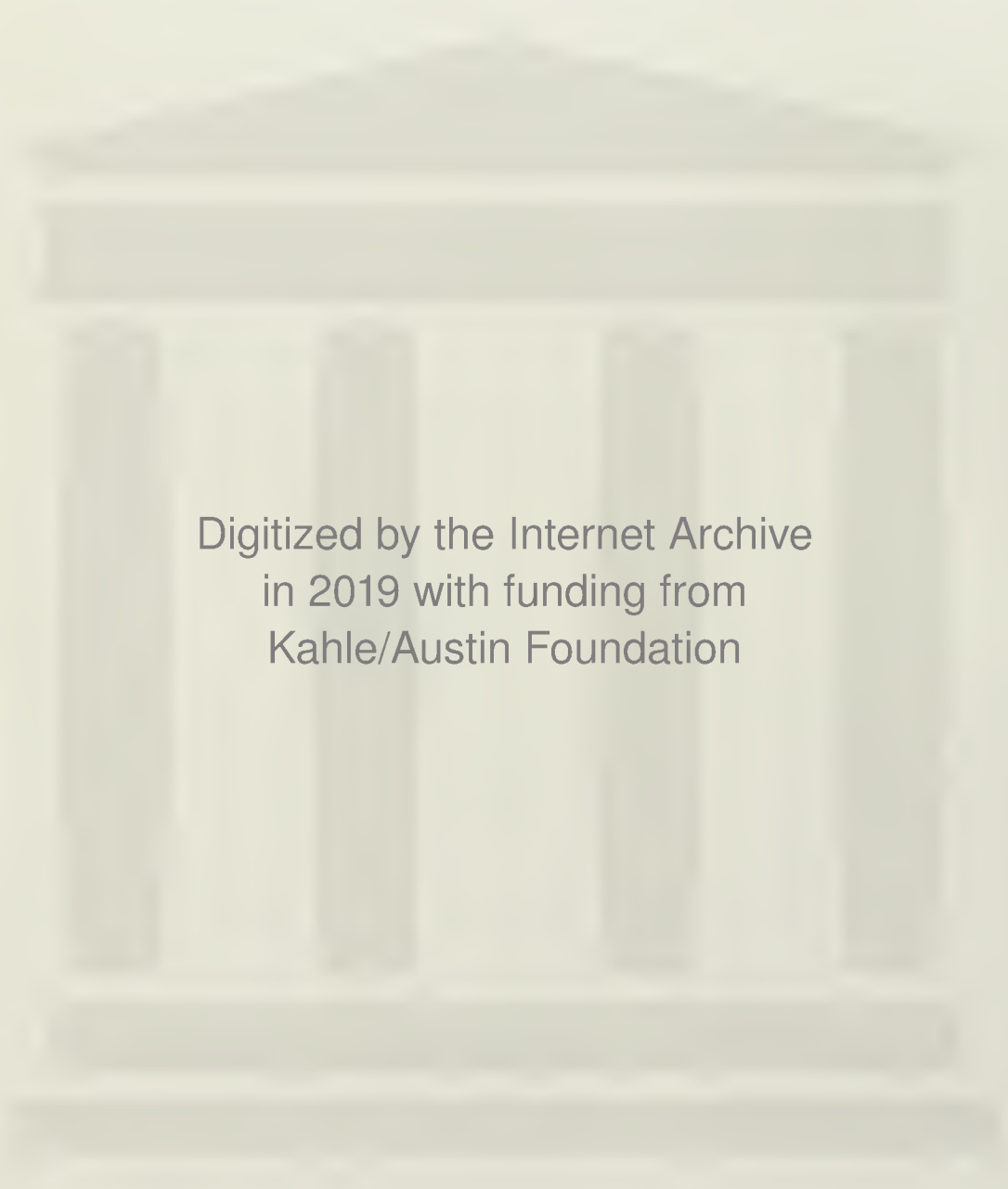


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ORDER OF SALE

MONDAY EVENING,      JANUARY 7	LOTS 1-153
[A'BECKETT TO BURTON]	
TUESDAY AFTERNOON, JANUARY 8	LOTS 154-325
[BUTLER TO CRUIKSHANK]	
TUESDAY EVENING,      JANUARY 8	LOTS 326-472
[CRUIKSHANK TO DICKENS]	
WEDNESDAY EVENING, JANUARY 9	LOTS 473-608
[DISRAELI TO GRAY]	
THURSDAY EVENING,    JANUARY 10	LOTS 609-748
[GUTENBERG TO JONSON]	



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ON PUBLIC EXHIBITION FROM TUESDAY, JANUARY FIRST  
[[WEEK DAYS 9-6 P.M.—SUNDAYS 2-5 P.M.]]

THE LIBRARY OF  
JEROME KERN  
NEW YORK CITY

[[PART ONE]]  
A-J

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AT UNRESERVED PUBLIC SALE  
MONDAY EVENING, TUESDAY AFTERNOON & EVENING  
WEDNESDAY & THURSDAY EVENINGS  
JANUARY SEVENTH, EIGHTH, NINTH, TENTH  
AT TWO O'CLOCK AND EIGHT-FIFTEEN

THE ANDERSON GALLERIES  
[[MITCHELL KENNERLEY, PRESIDENT]]  
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1929

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*A Priced Copy of this Catalogue may be obtained for Six Dollars*

THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

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CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

The books, manuscripts, autograph letters, and drawings collected during the last fifteen years by Mr. Jerome Kern speak for themselves. They form one of the finest private libraries in the world and it has been a thrilling experience to handle each and every one of them in preparing this catalogue. It is a tribute to the enterprise and scholarship and faith of American booksellers that Mr. Kern has been able to bring together this great collection in so short a time. Now for very good reasons Mr. Kern has decided to sell his collection "by way of the auction" and another romance will be added to the saga of book collecting.

In writing the descriptions in this catalogue every number has been carefully examined and all the authorities available to us have been consulted. It has been our aim to mention every imperfection and defect and to make no claims that cannot be substantiated. There are certain points however about a book, such as tiny wormholes, or discoloration of paper, or missing "blank" pages, which we may not have mentioned unless they were due to accident or carelessness rather than the natural ravages of time, as we hold that such characteristics are not defects in an old book and do not detract from its value. Occasionally a book fifty years old or more may have been miraculously preserved in its original state so as to appear like new, and we have mentioned such cases in this catalogue, but the collector who confines himself to new copies of old books had better content himself with the manufactured "First Editions" of today, which like the theatre ticket of today he can buy for several times its original price before it is issued. Nearly every First Edition in Mr. Kern's library once sold for less than its published price and the fact that it will sell today for many times its published price is a case of the survival of the fittest and not just of the best-advertised. We all know that the First Edition of Fitzgerald's *Omar* was once sold for twopence, and this present writer remembers when the First Edition of "A Shropshire Lad" could be bought in Holywell Street—alas, no more!—for sixpence and the First Edition of Thomas Hardy's "The Woodlanders" was a remainder at eighteenpence.

Mr. Kern, with all his other literary and artistic interests, has been an aggressive and stimulating influence in what A. Edward Newton has called "This Book Collecting Game" and it will not be his least pleasure in life that his fellow-collectors will profit by the dispersal of his library.

M. K.





FIRST SESSION

NUMBERS 1-153

- 1 **A'BECKETT (GILBERT ABBOTT).** *The Comic History of England.*  
*20 full-page colored etchings and 140 woodcuts by John Leech.*

London: Punch Office, 1846-8

25- 20 parts in nineteen, 8vo., green wrappers, uncut. In a green cloth slip case.

RARE FIRST EDITION, IN THE ORIGINAL PARTS, AS ISSUED. A BEAUTIFUL COPY. Part III contains, in the front of the text, a leaf of advertisement announcing the publication of Dickens's "Dombey and Son" and the "Works of Charles Dickens". Parts V, VI, VII, IX, XVI, and XIX carry similar leaflets, announcing works by Dickens, Thackeray, and other writers.

- 2 **A'BECKETT (GILBERT ABBOTT).** *The Comic History of Rome.*  
*10 colored etchings and numerous woodcuts by John Leech.*

London: Bradbury & Evans, n.d.

450- 10 parts in nine, 8vo, green pictorial wrappers, uncut, as issued (the supplementary title has been restored along the lateral margin, and there are some small repairs on the leaf of index; some repairs, and one wrapper somewhat soiled). In a half brown levant morocco slip case.

FIRST EDITION, IN THE ORIGINAL NINE PARTS. Both the parts and the title-page are without a date of publication. They were issued in numbered parts from May, 1851, to January, 1852. No. I contains at the front four leaves of the "Comic Rome Advertiser", dated May, 1851, and 16 pages of a prospectus of the "Guild of Literature and Art." No. VIII contains at the front a printed pink paper leaflet announcing the publication of "Mr. Sponge's Sporting Tour".

- 260- 3 **ADAM BELL.** Adam Bell, Clim of the Clough, and William of Cloudeisle. *Woodcut of the three archers, with their names to identify them. Black Letter.*

London: Printed by E. Cotes for Tho. Passinger, 1668

Small 4to, half green straight-grain morocco, with the Roxburghe crest and coronet in gilt on the sides (top outer corners of C, C2, and C3 restored. and slight repair to title margin).

EXCESSIVELY RARE. BOTH GEORGE DANIEL AND THE HUTH CATALOGUE STATE THAT IT IS DOUBTFUL IF ANOTHER COPY EXISTS WITH THIS DATE.

On the fly-leaf, George Daniel, whose copy this was, has written close to a full page concerning the rarity of this volume.

The Farmer-Roxburghe-Daniel-Huth-Chew copy, with bookplates of the last two mentioned.

- 220- 4 **ADDISON (JOSEPH).** *Cato. A Tragedy.*

London: Printed for J. Tonson, 1713

4to, unbound, uncut (the edges of the final leaf of Epilogue frayed, and last leaf time-soiled). In a cloth folder, with ties.

A LARGE UNCUT COPY OF THE FIRST EDITION, measuring 9½ by 7¼ inches. With the half-title, the Prologue by Mr. Pope, and the Epilogue by Dr. Garth.

- 200- 5 **ADDISON (JOSEPH).** *A Discourse on Ancient and Modern Learning.*

London: Printed for T. Osborne, 1739

Small 4to, original blue wrappers, uncut.

FIRST EDITION. CHOICE COPY IN ORIGINAL STATE.

## A FASCINATING ADDISON VOLUME

6 [ADDISON (JOSEPH).] Rime et Prose di M. Giovanni Della Casa.  
In Venetia, 1563

12mo, red morocco, gilt back, gilt borders, inside dentelles. In a red morocco solander case.

FIRST EDITION, and according to Brunet, VERY RARE, containing the famous Galathea, a Treatise on Manners and Customs.

JOSEPH ADDISON'S COPY, WITH HIS SIGNATURE "J. Addison, Sept. 28, 1700" on the title-page, AND NUMEROUS NOTES AND MEMORANDA IN HIS HANDWRITING.

The "Galathea" suggested to Addison many themes for the "Guardian." The passages he used are indicated by him by a drawing of a hand on the margin pointing to them. He has numbered the "Galathea" throughout on the margins, and on the fly-leaves at the front he has summarized the contents in his autograph, covering seven pages. On two fly-leaves at the end he has written a quotation from a Latin work, referring to Casa, and a note in English explaining why Casa lost the favor of the Pope.

At the back is bound in the Latin edition of "Galathea," printed at Hanoviae in 1619. Addison has numbered this edition to correspond with the Italian edition, and has underscored some passages.

PROVENANCE. The volume was once the property of Dr. Hawtrey, Provost of Eton; it was purchased at his sale by W. Tite, and bears his signature; it then passed into the hands of Frederick Locker-Lampson, and an eight-line note in his autograph, in praise of Addison's style is pasted on one of the fly-leaves; it finally passed to the collection of William K. Bixby. A 4-p manuscript life of Addison occupies two leaves at the front. With the Locker Jester bookplate, and that of W. K. Bixby.

1. In our Actions & Behaviour, Regard  
is to be had, not so much to our own  
Will & Pleasure, as to those of other  
Men —

2. We must therefore inform our selves,  
What things generally delight and  
please Men, and what offend and  
disoblige them — of this latter sort  
are those things which are offensive  
to any of the Senses, or those which  
are contrary [all appetito] to the Ap-  
petite and Desire of Men; or which  
represent to the Imagination such  
Ideas as are not agreeable or pleas-  
ing

ONE OF THE PAGES OF ADDISON'S NOTES

[NUMBER 6]

- 80.- 7 [ADDISON (JOSEPH).] Ramsay (Allan). Original Autograph Manuscript of "Richie & Sandy. A Pastoral on the Death of Mr. Joseph Addison." Written on 3 pp., folio.

A FINE MANUSCRIPT BY THE AUTHOR OF "The Gentle Shepherd."

### A COMPLETE SET IN UNUSUAL CONDITION

- 200.- 8 ADDISON (JOSEPH) AND STEELE (SIR RICHARD). The Spectator. A Complete Set of the 555 Numbers. London, 1711-2

Thick folio, old calf, repaired, but still worn in places, gilt back, some edges uncut (small hole in one or two leaves; occasional foxings, and one or two leaves trimmed into, due to the unusual length of some of the numbers).

A COMPLETE SET IN UNUSUAL CONDITION, when it is considered that this was issued as a Daily sheet. Many of the sheets contain the original half-penny stamp. A few of the numbers have been misplaced in binding, but all are present.

- 60.- 9 ADDISON (JOSEPH) AND STEELE (SIR RICHARD). The Spectator, from May 5, 1711 to July 28, 1712 (irregular, wanting some 33 numbers). With a number for February 25, 1715. London, 1711-5

Folio, old half calf.

### WITH FIVE ORIGINAL DRAWINGS BY GEORGE CRUIKSHANK OF WHICH FOUR ARE SIGNED

- 250.- 10 AINSWORTH (WILLIAM HARRISON). The Tower of London. A Historical Romance. *40 full-page etched plates and 58 woodcuts in the text by George Cruikshank.* London: Richard Bentley, 1840

8vo, crimson levant morocco, gilt tooled back, gilt fillets on the sides, gilt inside dentelles, gilt edges, by Riviere.

FIRST ISSUE OF THE FIRST EDITION, EXTRA-ILLUSTRATED BY THE INSERTION OF FIVE ORIGINAL PENCIL DRAWINGS BY THE ARTIST, OF WHICH FOUR ARE SIGNED BY HIM. These drawings are the preliminary studies for plates for this book. They are inlaid to the size of the volume, and comprise the following titles: (1) "The Execution of Lady Jane Grey" (frontispiece), (2) "The White Tower", (3) "St. Thomas's, or Traitors' Tower, from the Thames", (4) "Execution of the Duke of Northumberland upon Tower Hill", and (5) "Cholmondeley discovering the Body of Alexia in the Devilin Tower". The illustrations Cruikshank made for this work are among the finest he executed, and are remarkable for historical and topographical accuracy. Most of them were drawn on the spot, in company with Ainsworth.

- 50.- 11 AINSWORTH (WILLIAM HARRISON). Original Autograph Manuscript of "Charles IX at Montfaucon." 9 stanzas of four lines each, with 30 lines of "Notes." Written on 3¼ pp. 4to.

THIS IS THE ORIGINAL MANUSCRIPT OF THE SONG IN "CRICHTON," and on the 4th page Ainsworth has written in large characters: "*Song to be set up—Crichton.*" Partially across this inscription another has written: "*A portion of the original MS. of Crichton in handwriting of Ainsworth.*"

- 35.- 12 [AKENSIDE (MARK).] The Pleasures of Imagination. A Poem in Three Books. *Engraved vignette on the title-page.*

London: Printed for R. Dodsley, 1744

4to, original boards, calf back (hinges a little weak), uncut.

FIRST EDITION, Second Issue, with the five-line note on page 9. With the half-title. A very large uncut copy, measuring 10 11/16 by 8½ inches. With book-plate of R. Wellwood Esq. at end.



- 250-  
13 **ALEXANDER (SIR WILLIAM, Earl of Stirling).** A Paraenesis to the Prince. *Printer's device on title-page.*  
London: Printed by Richard Field for Edward Blount, 1604

Small 4to, olive crushed levant morocco, gilt centre ornament on each cover, gilt edges, by Riviere.

FIRST EDITION. A CHOICE CRISP COPY, WITH THE FINAL BLANK LEAF. With the Winston H. Hagen and H. V. Jones bookplates.

WITH ORIGINAL DRAWING OF ONE OF THE PLATES

- 675-  
14 **ALKEN (HENRY).** Specimens of Riding near London. *18 brilliantly colored plates.*  
London: Published by Thomas M'Lean, 1823

Oblong folio, crimson crushed levant morocco, gilt back, gilt borders, inside dentelles, gilt edges, original cloth covers bound in, by Riviere.

FIRST EDITION. A SUPERB COPY WITH THE PLATES UNSPOTTED AND IN BRILLIANT COLORING.

Laid in is THE ORIGINAL DRAWING IN COLOR, of the plate "Yeomanry of England paying a Visit." Size 9 by 6 $\frac{7}{8}$  inches. Mounted.

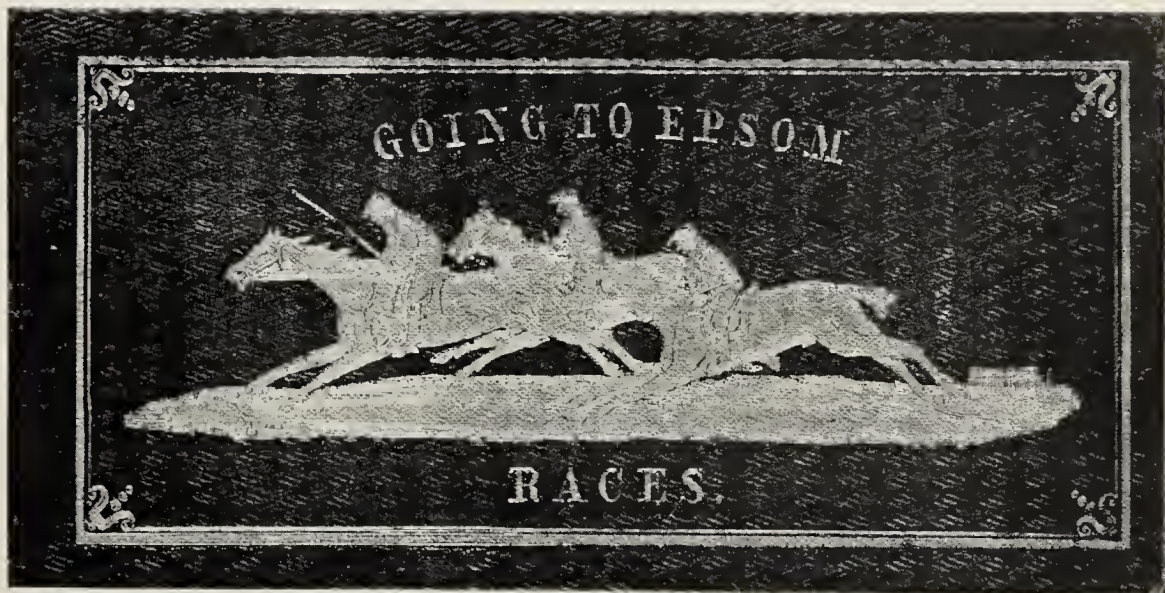
[SEE ILLUSTRATION]



REDUCED FACSIMILE OF ONE OF THE PLATES

[NUMBER 14]





FACSIMILE OF THE ORIGINAL COVER  
OF "GOING TO EPSOM RACES"

[NUMBER 15]

- 15 [ALKEN (HENRY).] Going to Epsom Races. A panoramic view, fifteen feet in length, with the scenes in brilliant colors. Mounted on rollers, and operated panorama fashion. In a mahogany box with glass top.

A RARE PANORAMA OF DERBY DAY, the sections of the plates illustrating in vivid fashion the crowds of every description in a variety of vehicles on the Road to the Downs, and the Race itself is characteristically pictured.

These plates originally appeared folded in a narrow cloth case, which has been preserved and laid in the box. They are from the Samuel Henry Austin collection where they were attributed to Henry Alken.

#### EPSOM RACES.—THE DERBY DAY.

A Panoramic View, fifteen feet in length, comprising the **Road**, with its diversified and amusing incidents, consisting of *Costume, Character, Modern Equipage, and London Conveyance*, from the Princely Coach with its Outriders and Dashing Barouche, the City-'Buss and Safety-Cab, down to the Bough-Clad Pleasure Waggon and Donkey-Drag, are picturesquely Grouped, with *Swell* Horsemen, and less ambitious Pedestrians, all moving gaily together, *maugre* the ludicrous Disasters that occasionally happen, through clouds of Dust, and under a broiling Sun, towards the Grand Scene of *Sport*—THE DOWNS—with the exciting and all absorbing *Race*; the whole Illustrated by many thousand moving Figures.

LONDON: PUBLISHED BY S. & J. FULLER, at their SPORTING GALLERY,

**34, Rathbone Place.**

Price 15s. in Colours.

FACSIMILE OF THE ORIGINAL ADVERTISEMENT  
OF "GOING TO EPSOM RACES"

[NUMBER 15]

## TWO CHARMING ALKENS

675 - 16 ALKEN (HENRY). Original Drawings in color of Vignettes for "The Road" and "The Chace." The former being  $4\frac{3}{4}$  by  $2\frac{7}{8}$  inches; the latter  $4\frac{1}{4}$  by  $3\frac{1}{4}$  inches. Both matted. 2 pieces.

20 - 17 ARMSTRONG (JOHN, M.D.). The Art of Preserving Health. A Poem. *Medallion on title-page*. London: Printed for T. Cadell, 1768

12mo, polished calf antique.  
FIRST EDITION.

850 - 18 [ARNOLD (MATTHEW).] Alaric at Rome. A Prize Poem, Recited in Rugby School, June XII, MDCCCXL. *Vignette on title-page and front wrapper*. Rugby: Combe and Crossley, 1840

8vo, pink wrappers, as issued. In a red levant morocco slip case.

FIRST EDITION, EXCEEDINGLY RARE. Matthew Arnold was eighteen when he won the Rugby School prize with this poem, which was inspired by Byron's "Childe Harold". A former owner has written on wrapper "*By M. Arnold, E.H.B.*"

## UNCUT COPIES IN ORIGINAL BOARDS OF FIRST EDITIONS OF JANE AUSTEN

[NUMBERS 19-23]

3600 - 19 [AUSTEN (JANE).] Sense and Sensibility: A Novel.  
London: Printed for the Author, 1811

3 vols., 12mo, original boards, uncut (back strips defective and repaired). In a half brown morocco slip case.

AN UNCUT COPY OF THE FIRST EDITION, measuring  $7\frac{1}{4}$  by  $4\frac{1}{2}$  inches. BEAUTIFULLY CLEAN COPY, EXCEPT SOME PAGES FOXED, WITH ALL THE HALF-TITLES. WITH THE AUTOGRAPH OF LADY SHELLEY on the front covers. With the crested book-plate of "J.S."

4800 - 20 [AUSTEN (JANE).] Pride and Prejudice: A Novel.  
London: Printed for T. Egerton, 1813

3 vols., 12mo, original boards, uncut (shaken, covers loose and back strips defective; name on title-page of vol. 1). In a half brown morocco slip case.

AN UNCUT COPY OF THE FIRST EDITION, measuring  $7\frac{1}{2}$  by  $4\frac{1}{2}$  inches. A GOOD COPY, WITH ALL THE HALF-TITLES.

1750 - 21 [AUSTEN (JANE).] Mansfield Park: A Novel.  
London: Printed for T. Egerton, 1814

3 vols., 12mo, original boards, uncut (rebacked, without paper labels). In a cloth book-shaped box.

AN UNCUT COPY OF THE FIRST EDITION, measuring  $7\frac{1}{2}$  by  $4\frac{1}{2}$  inches. CLEAN COPY, WITH ALL THE HALF-TITLES. On the covers are written the names of various members of the reading circle to whom this novel passed, with the dates of such delivery.

1300 - 22 [AUSTEN (JANE).] Emma: A Novel. London: John Murray, 1816

3 vols., 12mo, original boards, uncut (back strips of vols. 1 and 3 off, and that of vol. 2 defective, and 12 leaves in vol. 1 stained). In a half brown morocco slip case.

AN UNCUT COPY OF THE FIRST EDITION, measuring  $7\frac{3}{8}$  by  $4\frac{3}{8}$  inches. With the exception of a few leaves in volume one which are foxed, A FINE CLEAN COPY, WITH ALL THE HALF-TITLES. The Macgeorge copy; with "Royden Hall" written on the cover of vol. 3.



23 [AUSTEN (JANE).] Northanger Abbey: and Persuasion.

London: John Murray, 1818

4 vols., original boards, uncut (back strips defective, and slight inner tear in title-page and half-title of vol. 2). In a half brown morocco slip case.

AN UNCUT COPY OF THE FIRST EDITION, measuring 7½ by 4½ inches. In clean condition, with the half-titles to vols. 2, 3, and 4, none being issued with vol. 1. The Macgeorge copy.

VERY FINE LETTER OF JANE AUSTEN

- 24 AUSTEN (JANE). A. L. s. "Yr. affecte. Sister," 4 pp., 4to. Gay Street, April 21, [1805]. To her sister Cassandra. (Slight tears in folds.)

AN EXCEEDINGLY LONG AND DELIGHTFULLY CHATTY LETTER, relating her engagements, her various calls and visitors, and rambling on in a distinctly feminine fashion, telling her impressions of the various people she had met—"James may not be a 'man of Business' but as a 'Man of Letters' he is certainly very useful". . . . "There was a monstrous deal of stupid quizzing & common-place nonsense talked, but scarcely any wit;—all that bordered on it, or on sense came from my Cousin George, whom altogether I like very well. Mr. Bendish seems nothing more than a tall young man". . . . "Among so many friends, it will be well if I do not get into a scrape". . . . "The papers announce the marriage of the Rev. Edward Bathes . . . to a Miss Emma Halifax. A wretch! he does not deserve an Emma Halifax's maid". . . . "My Uncle & Aunt drank tea with us last night & in spite of my resolution to the contrary, I could not help putting forward to invite them again this evening. I thought it was of the first consequence to avoid anything that might seem a slight to them. I shall be glad when it is over, & hope to have no necessity for having so many dear friends at once again," etc.

LETTERS OF JANE AUSTEN RARELY OCCUR FOR SALE.

- 25 AUSTIN (ALFRED). A. L. s., 2 pp., 8vo. Ashford, Nov. 8, 1897. To Sir Henry Irving. As "Savonarola" is not apt to be produced soon Austin asks that the compressed acting version he made be returned to him.

- 26 AUTOGRAPH ALBUM. A Collection of 30 Autograph Letters, etc. Tipped in an Album, as detailed below.

Folio, old red morocco, elaborately gilt tooled back and sides, with arms in centre of sides.

A FINE COLLECTION, PRESERVED IN A SPLENDID OLD BINDING. The letters include: Beranger, A. L. s., 1 p., 8vo; Elizabeth Barrett Browning, A. L. s., 3 pp., small 4to; William Cobbett, A. L. s., 1 p., small 4to; Thomas Carlyle, A. L. s., 3 pp., 12mo, to Robert Browning; C. S. Calverley, Original Manuscript Poem, "Treasure Trove," 3 pp., 4to; Hartley Coleridge, A. L. s., 2 pp., 4to; Victor Hugo, A. L. s., 1 p., 8vo; John Leech, A. L. s., 2 pp., 8vo; J. M. W. Turner, A. L. s., 1 p., 8vo; Sydney Smith, A. L. s., 1 p., 4to, and others. This collection was made by Frederick Locker who has made notes and written his name on many of the pieces. With the Frederick Locker and W. K. Bixby bookplates.

- 27 AYRES (PHILIP). Lyric Poems, made in Imitation of the Italians. Of which, many are Translations from other languages. Engraved frontispiece.

London: Printed by J. M. for Jos. Knight and F. Saunders, 1687

Small 8vo, half calf and boards (tiny piece torn from top outer corner of frontispiece, and the bottom corner of H; C is also slightly torn, not affecting the text however).

FIRST EDITION. The copy of Thomas Campbell, the Poet, with his bookplate; also those of H. Buxton Forman, and Beverly Chew. Manuscript notes by Forman are laid in.

- 28 **BANCROFT (THOMAS).** Two Bookes of Epigrammes, and Epitaphs. Dedicated to two top-branches of Gentry: Sir Charles Shirley, Baronet, and William Davenport, Esquire.

London: Printed by I. Okes, for Matthew Walbancke, 1639

350.- Small 4to, olive crushed levant morocco, gilt edges, by Riviere (some figures on the recto of the Imprimatur).

FIRST EDITION, with the Leaf of License, sig. A. On F2 a former owner has carefully revised one line, and one or two words. With the Winston H. Hagen and Beverly Chew bookplates.

#### GEORGE CRUIKSHANK'S COPY FROM THE AUTHOR

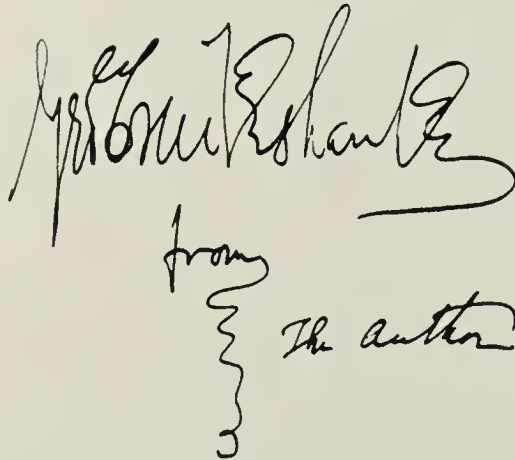
- 29 **[BARHAM (R. H.).]** The Ingoldsby Legends; or, Mirth and Marvels. By Thomas Ingoldsby Esquire. *Etchings by George Cruikshank and John Leech.* London: Richard Bentley, 1840-2-7

3 vols., 8vo, half red morocco, rough lateral edges (slight break in hinge of Vol. 3). In a cloth box.

1300.- FINE COPY OF THE FIRST EDITION OF ALL VOLUMES. This copy has the misprint "topot" on p. 350, vol. 3 as well as the distinguishing mark of the First Edition, page 236 of vol. 1, blank.

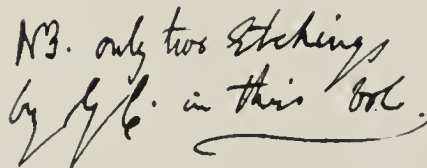
On the half-title of the first volume George Cruikshank has written: "*Geo. Cruikshank from The Author,*" and beneath this "*N. B. only two etchings by G. C. in this vol.*" and on the list of illustrations, placed his initials against the titles of his etchings. With the Earl Granville and Harry B. Smith bookplates.

[SEE ILLUSTRATION]



THE

INGOLDSBY LEGENDS.



REDUCED FACSIMILE OF GEORGE CRUIKSHANK'S INSCRIPTION

[NUMBER 29]



# ORIGINAL DRAWINGS AND AUTOGRAPH LETTERS OF AUBREY BEARDSLEY

[NUMBERS 30-40]

- 30 [BEARDSLEY (AUBREY).] The Brighton Grammar School. Annual Entertainment at the Dome, on Wednesday, Dec. 19, 1888. *With 11 woodcut illustrations by Aubrey V. Beardsley.* [Brighton, 1888]

8vo, polished calf, gilt back, by Riviere.

BEARDSLEY'S EARLIEST WORKS. The Play given at this entertainment was "The Pay of the Pied Piper," preceded by a Prologue. In both of these Beardsley participated. In the list of contents appears the statement that "*The Illustrations are ORIGINAL Etchings by A. V. BEARDSLEY, A Present Boy.*"

## ORIGINAL DRAWINGS OF THE PIED PIPER

- 31 BEARDSLEY (AUBREY). "The Pay of the Pied Piper." *Illustrations by Aubrey Beardsley.* Reprinted from the 1888 Xmas Entertainment Programme of the Brighton Grammar School. N.p., n.d.

8vo, wrappers.

WITH NINE OF THE ORIGINAL DRAWINGS LAID IN, being all but TWO of the total number of illustrations in the book, there being 11 in all.

[SEE ILLUSTRATION]



FACSIMILE OF ONE OF NINE ORIGINAL DRAWINGS

[NUMBER 31]

## AN UNUSUAL COLLECTION OF BEARDSLEY'S LETTERS AND DRAWINGS

32 BEARDSLEY (AUBREY). A Remarkable Collection of Autograph Letters and Original Drawings, representing some of the earliest work of Beardsley. The Letters, 16 in number, commence with 1889 and end with 1897. All are addressed to A. W. King, who was the Secretary of the Technical Schools at Blackburn, and Beardsley's instructor. The 14 Drawings in the collection (together with some preliminary sketches), are of a humorous character.

A MOST IMPORTANT AND VALUABLE COLLECTION. THE ENTIRE SERIES OF LETTERS IS MOST INTERESTING, and of a chatty nature such as would be written to one's instructor, especially when a friendship existed and continued between the two after the scholar had graduated, which was the case with Beardsley and his former instructor, King.

An early letter which is undated, but postmarked July 12, 1891, reads in part: "I am now 18 years old, with a vile constitution, a sallow face & sunken eyes, long red hair, a shuffling gait & a stoop . . . I am your very affectionate pupil, Aubrey Vincent Beardsley." Less than seven years later Beardsley was dead, the splendid results of his imagination and genius being accomplished in a decade.

THESE LETTERS OCCUPY 65 PAGES IN ALL, TWO OF THE LETTERS CONTAIN THREE DRAWINGS EACH, ILLUSTRATING THE LETTERS IN WHICH THEY OCCUR. THE DRAWINGS—CARICATURES FILLED WITH ACTION—are of a different character from

[DESCRIPTION CONTINUED ON NEXT PAGE]

My Xmas has been kept on  
flops & over basins. Of  
course I had to leave the  
Insurance Office. I read  
all day. I have just been  
enjoying Daudet's books  
immensely. I can read  
French now almost as easily as  
English

I have been doing a little  
writing. My first attempt  
has been successful. Vide  
"The Story of a Confession Album"  
in Tit Bits. They sent me  
£1 10 0 for it



REDUCED FACSIMILE OF TWO PAGES OF  
BEARDSLEY LETTER

[NUMBER 32]

his "Salome," "Venus and Tannhauser," or "Le Mort d'Arthur" compositions, exhibiting a totally different mood and frame of mind when they were drawn. This entire Collection forms the basis for the book "An Aubrey Beardsley Lecture," with an Introduction & Notes by R. A. Walker and some Unpublished Letters and Drawings. By A. W. King. London, 1824. A copy of the First Edition of this book, one of 500 copies, signed by the publisher, accompanies the collection.

IT IS UNLIKELY THAT ANY MORE COMPLETE OFFERING OF THIS GREAT ARTIST'S LETTERS AND DRAWINGS THAN ARE CONTAINED HERE, WILL EVER OCCUR.

[SEE ILLUSTRATION PRECEDING PAGE]

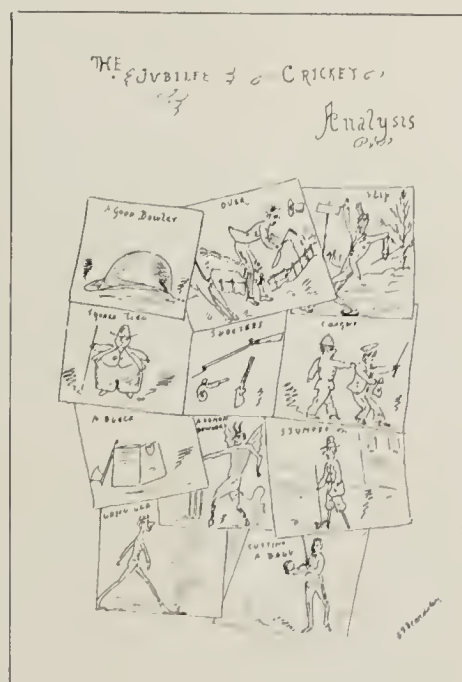
33 **BEARDSLEY (AUBREY).** Original Sketch Book of Aubrey Beardsley, containing some very early sketches and drawings by him—geometric figures; a head; a tree; a house, etc., together with a full-page drawing of an arched bridge over a stream, with a sharply sloping bank on one side, done in crayon. The other drawings are in crayon and lead pencil.

34 **BEARDSLEY (AUBREY).** Original Drawing of an elaborate Title-page design. Size 10½ by 8 inches. On the verso is a rough pencil sketch of a similar design on which has been lettered "Evelina by Frances Burney. In Two Volumes. Vol. 1," and beneath it "J. M. Dent." Framed. From the John Lane Collection.

35 **BEARDSLEY (AUBREY).** Original Water Color Drawing. A Church and Churchyard, with a man seated on the bank of a pond adjacent. Size 7 by 4½ inches. A visiting card of Beardsley is appended.

36 **BEARDSLEY (AUBREY).** Pen-and-ink Drawing, entitled "The Jubilee Cricket Analysis." 11 small caricature illustrations of Cricket terms on one sheet of cardboard. Signed. Size 8½ by 5½ inches.

[SEE ILLUSTRATION]



MUCH REDUCED FACSIMILE

[NUMBER 36]



125- 37 BEARDSLEY (AUBREY). Original Drawing for "Le Morte D'Arthur." "Nurse and Child." Size 3¾ by 3 inches. On gray mount. From the Frederick H. Evans collection, who has written: "*Beardsley original. Guaranteed by Frederick H. Evans*" on the back.

160- 38 BEARDSLEY (AUBREY). Original Drawing for "Le Morte D'Arthur." Full-page border. Size 8½ by 6½ inches. On gray mount. From the Frederick H. Evans collection, who has written: "*Beardsley original. Guaranteed by Frederick H. Evans*" on the back.

225- 39 BEARDSLEY (AUBREY). Original Drawing of "The Flower Basket," for "Le Morte D'Arthur." Size 5¼ by 3 inches. Framed. From the Frederick H. Evans collection, who has written: "*Beardsley original. Guaranteed by Frederick H. Evans*" on the back.

170- 40 BEARDSLEY (AUBREY). Original Drawing of a Chapter Border for "Le Morte D'Arthur." Size 8½ by 6½ inches. On gray mount. Framed. From the Frederick H. Evans collection, who has written: "*Beardsley original. Guaranteed by Frederick H. Evans*" on the back.

130- 41 [BEARDSLEY (AUBREY).] *Le Morte Darthur*. By Sir Thomas Malory, Knt. The Introduction by Professor Rhys. *The Designs by Aubrey Beardsley*. London: J. M. Dent & Co., 1893

2 vols., in the original 12 parts, small 4to, original wrappers, uncut. In two cloth slip cases.

FIRST EDITION IN THE ORIGINAL PARTS.

### THE BEAUMONT AND FLETCHER FIRST FOLIO

625- 42 BEAUMONT (FRANCIS) AND FLETCHER (JOHN). Comedies and Tragedies. Written by Francis Beaumont and John Fletcher, Gentlemen. Never printed before, And now published by the Authours Originall Copies. *With a brilliant impression of the rare portrait of Fletcher, surrounded by emblematic designs, and with the verses by Sir John Berkenhead, nine lines, at the foot, beautifully engraved by William Marshall (corner repaired).*

London: Printed for Humphrey Robinson, 1647

Folio, maroon crushed levant morocco, gilt and blind tooling, corner ornaments, gilt edges (outer margin of title-page repaired), by Riviere.

FIRST COLLECTED EDITION, AND A CHOICE LARGE COPY, measuring 12½ by 8¼ inches. THE PORTRAIT IS IN THE SECOND STATE, with the words "*rates duplex*" in lowercase italics, and "J. Berkenhead" in upper and lowercase characters. This edition contains thirty-six plays here printed for the first time. The volume is dedicated to the Earl of Pembroke, to whom was also dedicated the First Folio of Shakespeare. IT IS A COMPANION VOLUME TO THE FOLIOS OF SHAKESPEARE, JONSON, AND DAVENANT.

On the blank page preceding "Love's Cure" a former owner has written a *Dramatis Personae*, and at the foot has written: "*I think this play worth attempting to be modernized.*"

35. - 43 **BEAUTIES OF POETRY DISPLAY'D [THE]**. Containing . . . a large Collection of beautiful Passages, Similies, and Descriptions, from the Writings of Addison, Dryden, Gay, Milton, Pope, Shakespeare, Swift, and many others. [Edited by Christopher Smart.]  
London: Printed for J. Hinton, 1757

2 vols., 12mo, sprinkled calf (name and "THE" cut from the top of each title-page).

With the George Rous Keogh bookplate.

#### WITH AN ORIGINAL DRAWING OF LORD GEORGE HELL

0. - 44 **BEERBOHM (MAX)**. The Happy Hypocrite. A Fairy Tale for Tired Men.  
New York and London: John Lane, 1897

Small 4to, original wrappers, uncut. In a small folio morocco edged cloth slip case.

FIRST EDITION. INSERTED (in the slip case) IS AN ORIGINAL DRAWING BY BEERBOHM, of Lord George Hell, the hero of the tale, inscribed at the foot by Beerbohm: "*Lord George Hell For John Blair.*" On the upper margin is inscribed, in the hand of Mr. Blair: "*To dear Louis from Me.*"

On the fly-leaf of the volume Mr. Louis Shipman has written "*Louis and Ellen Shipman, Cornish, 1901.*"

#### A MAX BEERBOHM MANUSCRIPT

20. - 45 **BEERBOHN (MAX)**. Original Autograph Manuscript, Signed, of "De Natura Barbatulorum." Written in ink on 18 small 4to pages. On the last page (recto) Beerbohm's name appears lettered in pencil, while on the verso he has written his name and address.

The manuscript leaves are tipped on sheets, and the whole bound in dark blue levant morocco. In a morocco bound cloth slip case.

BEERBOHM'S MANUSCRIPTS DO NOT OFTEN APPEAR FOR SALE. This essay was written for the "Chap Book," and that portion of No. 7, Vol. IV in which it appeared, has been bound in after the manuscript.

60. - 46 **BEHN (MRS. APHRA)**. Poems upon Several Occasions: With a Voyage to the Island of Love.

London: Printed for R. Tonson and J. Tonson, 1684

8vo, purple crushed levant morocco, gilt back, line borders, inside dentelles, gilt edges, by David.

FIRST EDITION. FINE COPY. The Table of Contents (L) should properly come after K8, but is generally found at the end of the book as in this copy. With the Robert Hoe and Beverly Chew bookplates.



- 47 **B[ENLOWES] (E[DWARD])**. Theophila, or Loves Sacrifice. A Divine Poem. Written by E. B. Esq; Several Parts set to Aires by Mr. J. Jenkins. *With the very rare portrait of Benlowes by Barlow, with tablet blank, and a series of 18 plates.*

London: Printed by R. N. Sold by Henry Seile . . . and Humphrey Moseley, 1652

250. - Folio, dark blue morocco, richly gilt tooled, gilt inside borders and edges, by C. Murton. Benlowes' Arms on leather, cut from the original binding, are pasted on the inside front cover.

FIRST EDITION. The plates include "The Recapitulation" (Theophila treading on the serpent), which is very rare, and the two rare engraved pages at the end, one by T. Cecill. All the plates called for in Grolier are present, except Nos. 4, 9, 14, 15, 20. This copy contains the leaf 02, with the engraved verses at the foot. The leaf without the verses is the more common.

The portrait by Barlow, with the tablet blank, is thought to be a proof (cut to plate mark, and with new margins of about one-eighth inch supplied). With the Lord Leigh, J. Harsen Purdy and Beverly Chew bookplates. An A. L. s. from Royal Cortissoz to Mr. Purdy is laid in.

- 48 **BINDING**. The Book of Common Prayer, and Administrations of the Sacraments . . . Together with the Psalter or Psalms of David. *Ruled in red throughout.* London: Printed by Charles Bill, 1692

95. - 8vo, handsomely bound in Tortoise Shell, with gilded silver clasps and ornaments. Enclosed in a leather case, with flap, chamois lined (slight repair to back).

#### FOLIO BINDING BY ROGER PAYNE WITH ITEMIZED INVOICE AND RECEIPT

- 49 **BINDING BY ROGER PAYNE**. Tabulae Anatomicae a celeberrimo Pictore Petro Berrettino Cortonensi delineatae, & egregiè aeri incisae nunc primum prodeunt, et a Cajetano Petrioli Romano, notis illustratae. *Brilliant anatomical plates.* Romae, 1741

575. - Royal folio, scored russia (worn), by Roger Payne.

INSERTED IS ROGER PAYNE'S AUTOGRAPH ITEMIZED BILL FOR BINDING THIS BOOK, TOGETHER WITH HIS RECEIPT (on a separate sheet) FOR ITS PAYMENT.

A bill of Roger Payne's is interesting reading, showing the meticulous care he took to itemize each minute detail. An eight-line description on the bill for work done has against it a charge of only one shilling. His price for binding this large folio volume "*in the very best manner in ye finest Russia of True Russian colour*" was only £15.0. With the Robert Hoe and William F. Gable bookplates.

- 50 **BLACKMORE (R. D.)**. Lorna Doone.

London: Sampson Low, Son, & Marston, 1869

2400 - 3 vols., 8vo, original blue cloth, uncut (vol. 1 slightly shaken, a few leaves roughly opened and small pieces torn from the margins, and name on fly-leaves). In a half morocco book-shaped box.

FIRST EDITION.

- 51 **BLAIR (ROBERT)**. The Grave. A Poem.

London: Printed for M. Cooper, 1743

80 - 4to, green crushed levant morocco, gilt fillet borders on sides, inside dentelles, by Stikeman. (Slight repair to title-page).

FIRST EDITION. VERY RARE. In an old Manuscript inserted, it is declared that both Pinkerton and Anderson knew of no edition earlier than that printed at Edinburgh in 1747, and that the relatives of the poet did not possess any earlier.

10. — 52 [BLAKE (WILLIAM).] Original Drawing of William Blake, by T. Phillips, R. A. Size 8¼ by 9¼ inches. In a maroon levant morocco portfolio.

THIS IS THE ORIGINAL DRAWING FOR THE ENGRAVING BY SCHIAVONETTI, a copy of which accompanies the drawing. A facsimile of a letter from Blake to Ozias Humphry concerning Blake's design of "The Last Judgment," is also present.

PRESENTATION COPY TO WALTER SAVAGE LANDOR  
WITH NOTATIONS BY LANDOR

- 53 BLESSINGTON (COUNTESS OF). The Idler in Italy. *Portrait.*  
London: Henry Colburn, 1839-40

3 vols., 8vo, original cloth, uncut. In a half morocco book-shaped slip case. (Vol. 3 shaken).

70. — FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf of the first and third volumes: "*To Walter Savage Landor from his sincere friend M. Blessington.*" Throughout the volumes, Landor has made marginal notations in pencil relating to various passages and incidents narrated. In vol. 2, at p. 249, where the author, at the "*Grotto de' Cani*" witnessed the daily-repeated experiment of exposing a poor dog to its mephitic vapors, Landor has written:

"*I am glad I did not knock down the rascal who invited me to this cruel sight. The dog looked piteously at me, knowing by intuition my love of dogs—all but pugs, caricatures of their betters.*"

- 250 — 54 [BOLINGBROKE (LORD).] Memoirs of the Life and Ministerial Conduct, with some free Remarks on the Political Writings of the late Lord Visc. Bolingbroke. Dublin: Printed for J. Exshaw, 1753

12mo, original calf (figures and initials on title-page).

FIRST EDITION. With the Wm. Westby bookplate, and autograph of Edward Westby.

50. — 55 BOOK-SHAPED POCKET LANTERN. This curious Lantern is made of tin, glass on one side (one glass missing for the front), ornamental filigree top for the escape of the heat, and an opening for a candle in the base. The covers of the book-shaped box serve for two sides. It is collapsible, and when closed resembles an old polished calf bound book, letter on the back "Guide in the Dark."

IN ORIGINAL BOARDS, UNCUT

500. — 56 BOSWELL (JAMES). The Journal of a Tour to the Hebrides, with Samuel Johnson. London: Printed by Henry Baldwin, 1785

8vo, original boards, uncut. In a half brown morocco slip case.

A SUPERB COPY OF THE FIRST EDITION IN IMMACULATE ORIGINAL STATE. PROBABLY THE FINEST COPY IN EXISTENCE.

PRESENTATION COPY TO MRS. MURRAY

- 57 BOSWELL (JAMES). An Account of Corsica, the Journal of a Tour to that Island; and Memoirs of Pascal Paoli. *Folding map of Corsica.* Glasgow: Printed by Robert and Andrew Foulis, 1768

8vo, old polished calf (rubbed, and hinges weak). In a half brown morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*To the Honourable Mrs. Murray of Stormont From the Author.*" The name of Mr. Robert Walker appears beneath the above inscription.

[SEE ILLUSTRATION]

1400-  
*To The Honourable  
Mrs Murray of Stormont  
From The Author.*

[NUMBER 56]

WITH AUTOGRAPH LETTERS OF BOTH  
DR. JOHNSON AND BOSWELL  
A SUPERLATIVE UNCUT COPY

- 57A BOSWELL (JAMES). The Life of Samuel Johnson, etc. *Engraved portrait in brilliant state, of Samuel Johnson, by J. Heath, after Sir Joshua Reynolds.*

London: Printed by Henry Baldwin, for Charles Dilly, 1791

2 vols., 4to, polished calf, gilt backs, gilt fillet borders, inside dentelles, uncut by Riviere. In a brown levant morocco slip case.

FIRST EDITION. A SUPERLATIVE UNCUT COPY. EXCESSIVELY RARE, with the word "give" on page 135 of vol. 1. In a copy of a letter (laid in) from Mr. R. B. Adam, the foremost Collector of Johnson, he remarks concerning this point:

5250-  
"A few copies were evidently printed with the letter "i" dropped. The original proof sheets and the revised proof sheets have the word correctly printed "give." The correct copies are therefore to be preferred to the ones which print "gve."

IN ADDITION TO THIS COPY BEING SUCH A BEAUTIFUL ONE IN EVERY RESPECT, IT IS FURTHER ENHANCED BY HAVING LAID IN TWO AUTOGRAPH LETTERS, ONE FROM DR. JOHNSON TO MRS. THRALE, WHICH IS BELIEVED TO BE UNPUBLISHED, and the other FROM JAMES BOSWELL TO THE REVEREND MR. JONES. The letter by Dr. Johnson, which is laid in the first volume, reads in part: "You will, I am afraid, be of opinion that the last spark of hope is now extinguished. If the 150L [sic] could be had, which is doubtful, the condition upon which it will be offered . . . we cannot perform, and on any other terms they cannot honestly grant it . . . I shall not go [to Oxford] till Tuesday, for Gwin neglected to get places in the Coach. Boswel [sic] will either accompany or follow me," etc.

The letter by Boswell, which is laid in the second volume thanks Mr. Jones for his complimentary letter. "I cannot help thinking you were unlucky that the occasional manners of so truly great and good a Man as Dr. Johnson affected your sensibility so much as to prevent you from courting his acquaintance. You balance your disappointments and advantages in a philosophical scale, for which you may be assured most men have occasion."



## BOSWELL'S "LOST" POEM

- 58 **BOSWELL (JAMES).** No Abolition of Slavery; or, the Universal Empire of Love: A Poem. London: Printed for R. Faulder, 1791

4to, original boards (some damp stains).

50. - FIRST EDITION OF THIS EXCEEDINGLY RARE POEM, of which Leslie Stephen, in his Memoir of Boswell, says: "all copies of which have disappeared." Laid in, is an A. L. s. from Wm. Keith Leask, recipient unknown, asking for information as to the whereabouts of this "*long lost Bozzy poem.*" With the C. W. T[ate] bookplate.

- 59 **BOSWELL (JAMES).** A Catalogue of the Library of the late James Boswell, Esq. . . . which will be sold at Auction, by Mr. Sotheby, at his House, No. 3 Wellington Street, Strand, on Tuesday, May 24, 1825, and Nine following days. London, 1825

8vo, half calf (hinges broken).

00. - VERY RARE. The Catalogue is ruled in red ink, and priced throughout, with the names of the buyers, and includes Boswell's collection of Johnsoniana. Laid in is an A. L. s. from R. F. Sketchly to Austin Dobson, in reference to Boswellian and Johnsonian matters. Several catalogue clippings have been pasted on the inside front cover. With the Austin Dobson and C. W. T[ate] bookplates.

## BOSWELL'S COPY IN ORIGINAL VELLUM BINDING WITH HIS AUTOGRAPH

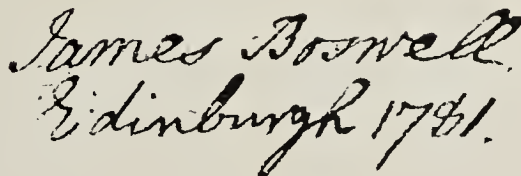
- 60 **[BOSWELL (JAMES).]** Fullbecke (William). A Parallele or Conference of the Civill Law, the Canon Law, and the Common Law of this Realme of England. London: Printed by Thomas Wight, 1601

8vo, original vellum. In a green morocco solander case.

00. - FIRST EDITION. BOSWELL'S OWN COPY, WITH HIS AUTOGRAPH "*James Boswell, Edinburgh, 1781*" written on the fly-leaf adhering to the vellum cover.

BOOKS FROM BOSWELL'S LIBRARY WITH HIS AUTOGRAPH ARE EXTREMELY RARE.

[SEE ILLUSTRATION]



[NUMBER 60]

- 61 **BRATHWAITE (RICHARD).** The Schollers Medley, or, an Inter-mixt Discourse upon Historicall and Poeticall Relations. London: Printed by N. O. for George Norton, 1614

Small 4to, old blue polished calf, gilt fillets, gilt edges, by [C. Lewis] (one or two headlines slightly shaved and small hole on last leaf repaired in facsimile).

00. - FIRST EDITION. VERY RARE. This is the original of what is better known as "A Survey of History." With an unnamed bookplate.

- 62 [BRATHWAITE (RICHARD).] A Strappado for the Diuell. Epigrams and Satyres alluding to the time, with diuers measures of no lesse Delight. *Device on title-page.*

At London: Printed by I. B. for Richard Redmer, 1615

300.- Small 8vo, green morocco, gilt back, gilt fillet borders, by C. Lewis (slight repairs to title-page).

FIRST EDITION. At the end is "Loves Labyrinth: or The true-Louers Knot: Including the disastrous fals of two star-crost Louers Pyramus & Thysbe," with separate title-page. The Corser-Huth-Chew copy, with bookplates of the last two.

### THE HOE COPY IN ORIGINAL VELLUM BINDING

- 575.- 63 BRATHWAITE (RICHARD). A Solemn Joviall Disputation, Theoreticke and Practicke; briefly Shadowing the Law of Drinking; Together, with the Solemnities and Controversies occurring: Fully and freely discussed according to the Civill Law . . . Faithfully rendered according to the original Latine Copie. *Engraved frontispiece by William Marshall.* OENOZΨTHOPOLIS: At the Signe of Red-eyes, 1617 The Smoaking Age, or, The man in the mist: with the life and death of Tobacco. Dedicated to those three renowned and imparalleld Heroes, Captaine Whiffe, Captaine Pipe, and Captaine Snuffe. . . . *Engraved frontispiece by William Marshall.*

OENOZΨTHOPOLIS: At the Signe of Teare-Nose, 1617

In one volume, small 8vo, original vellum, new end papers [see note by Robert Hoe on fly-leaf]. In a blue levant morocco solander case.

THE EXTREMELY RARE FIRST EDITION, THE FRONTISPIECES BEING THE EARLIEST KNOWN WORK BY WILLIAM MARSHALL. The explanations of the frontispieces are lacking in all the copies we could trace except the Ives-White copy. In the present copy, these two leaves are supplied in facsimile, and loosely laid in. With the Robert Hoe bookplate.

- 250.- 64 [BRATHWAITE (RICHARD).] Astraea's Teares. An Elegie upon the death of that Reverend, Learned and Honest Judge, Sir Richard Hutton Knight. . . . *Engraved frontispiece.*

London: Printed by T. H. for Philip Nevil, 1641

Small 8vo, maroon straight-grain morocco, gilt fillet borders with corner ornaments, gilt edges, by [Roger Payne].

FIRST EDITION. FINE COPY OF ONE OF BRATHWAITE'S RAREST PRODUCTIONS. On the fly-leaf is a note by a former owner concerning this and other works by Brathwaite, and Beverly Chew has written "Bound by Roger Payne." The Freeling-Corser-Huth-Chew copy, with the bookplates of all except Corser.

- 360.- 65 [BRATHWAITE (RICHARD).] The Honest Ghost, or a Voice from the Vault. *Two engraved frontispieces, both by Robert Vaughan.*

London: Printed by Ric. Hodgkinsonne, 1658

Small 8vo, brown crushed levant morocco, gilt back, gilt fillet borders on sides, gilt edges, by J. Wright.

FIRST EDITION. VERY RARE. BEAUTIFUL COPY, with the preliminary leaf "The Face of the frontispiece unvailed." "An Age for Apes" continues on page 115, preceded by an engraved title-page. Some interesting manuscript notes are laid in. With the Beverly Chew bookplate.



RARE LETTER OF RICHARD BRATHWAITE

50. — 66 BRATHWAITE (RICHARD). A. L. s., 1 p., 4to. London, 3 Sept: 1634. To the Right Noble my most honored the Lord Spencer of Althorpe in Northamptonshire. Somewhat stained, with a few tears.

LETTERS BY THE AUTHOR OF "DRUNKEN BARNABY" ARE VERY RARE.

20. — 67 [BREVAL (JOHN DURANT DE).] The Petticoat: an Heroi-Comical Poem. In Two Books. By Mr. Gay. *Device on title-page.*

London: Printed for R. Burleigh, 1716

8vo, red levant morocco (occasional time-stains).

FIRST EDITION.

- 68 BRIDGES (ROBERT). Poems.

London: Basil Montagu Pickering, 1873

8vo, original cloth, uncut, paper label (shaken).

80. — THE SUPPRESSED ISSUE OF THE FIRST EDITION. Inscribed on the fly-leaf: "*T. H. Ward. This book was called in by the author after a very few copies—not 100 in all—were sold. It is therefore very rare.*" With the Humphry and Mary Ward bookplate.

40. — 69 BRIDGES (ROBERT). Plays. Nero, Parts 1 and 2; Palicio; The Return of Ulysses; the Christian Captives; Achilles in Scyros; Humours of the Court; The Feast of Bacchus.

London: Edward Bumpus, [1885-94]

Together 8 vols., small 4to, wrappers, uncut (back of first volume cracked).

FIRST EDITIONS, except "The Feast of Bacchus", which was published previously at the Daniel Press, in 1889.

0. — 70 BRIDGES (ROBERT). A. L. s., 3 pp., 12mo. Newbury, January 2, 1903. To Mr. Elkin Mathews. With envelope. Referring to the sale of some books, and also mentioning a book about to be published.

- 71 [BRONTE (ANNE).] The Tenant of Wildfell Hall. By Acton Bell.

London: T. C. Newby, 1848

0. — 3 vols., 8vo, burgundy crushed levant morocco, gilt backs, line borders, inside dentelles, by Riviere.

FIRST EDITION. FINE COPY. With the half-title to Vol. I, Vols. II and III being issued without half-titles.

600. — 72 [BRONTE (CHARLOTTE).] Jane Eyre. An Autobiography. Edited by Currer Bell.

London: Smith, Elder, and Co., 1847

3 vols., 8vo, original brown cloth, uncut (inner joints slightly cracked). In a book-shaped morocco slip case.

FIRST EDITION. FINE CLEAN COPY, with the half-titles.

With the H. V. Jones bookplate.

**WITH THACKERAY'S FIRST LETTER ABOUT THE DEDICATION  
TO HIM AND CHARLOTTE BRONTË'S LETTER DESCRIBING  
HER FIRST MEETING WITH THACKERAY**

- 73 **BRONTË (CHARLOTTE).** *Jane Eyre: An Autobiography.* By Currer Bell. Second Edition. London: Smith, Elder and Co., 1848

3 vols., 8vo, original cloth, uncut, with the half-titles (new end papers). In a red morocco book-shaped slip case.

Second Edition, THE FIRST TO BE DEDICATED TO THACKERAY. WITH AUTOGRAPH LETTER FROM THACKERAY, HIS FIRST EXPRESSION OF APPRECIATION OF THE DEDICATION AND AUTOGRAPH LETTER OF CHARLOTTE BRONTË DESCRIBING HER FIRST MEETING WITH THACKERAY. Thackeray's letter is to Mr. W. S. Williams of the publisher's firm, in which he says:

*"I am quite vexed that by some blundering of mine I shd. have delayed answering Currer Bell's enormous compliment so long. I didn't know what to say in reply: it quite flustered and upset me—Is it true I wonder?—but a truce to egotism—thank you for your kindness in sending me the volumes—and indirectly for the greatest compliment I have ever recd. in my life."*

Charlotte Brontë's letter of December 10, 1849, is to Ellen Nussey, her old nurse: *"At the moment Mr. Thackeray presented himself—I was thoroughly faint from inanition—having eaten nothing since a very light breakfast—and it was then seven o'clock in the evening—excitement and exhaustion together made savage work of me that evening. What he thought of me I cannot tell,"* etc.

Charlotte Brontë's first letter to Mr. W. S. Williams, her friend in the publishing firm, describing her meeting with Thackeray was not written until nine days later.

**THACKERAY'S COPY OF "SHIRLEY"**

- 74 **[BRONTË (CHARLOTTE).]** *Shirley. A Tale.* By Currer Bell. London: Smith, Elder and Co., 1849

Vols. 2 and 3 only, 2 vols., 8vo, original cloth (worn, title-page of vol. 2 missing, covers loose and back strips missing). In a brown levant morocco solander case.

FIRST EDITION. THACKERAY'S COPY OF "SHIRLEY," WITH HIS EMBOSSED MONOGRAM ON THE TITLE-PAGE OF VOL. 3.

Laid in is a letter from Anne Ritchie (Thackeray's daughter), to Mr. Elwood, whose copy this was, in which she says:

*"I remember that very Shirley that I too used to read as a girl & wonder why Caroline's mother behaved so oddly. I am almost certain Miss Brontë sent it to my Father."* With the George May Ellwood bookplate.

**WITH AUTOGRAPH LETTER LAID IN**

- 75 **[BRONTË (CHARLOTTE).]** *Villette.* London: Smith, Elder & Co., 1853

3 vols., 8vo, cloth, uncut (a little shaken).

FIRST EDITION. Laid in is an A. L. s. from Charlotte Brontë to Ellen Nussey, in which she writes: *"I got home on Christmas eve—the parting scene between me & my late employer—was such as to efface the memory of much that annoyed me while I was there, but indeed during the whole six months they only made too much of me . . . You shall hear all about Brussels, etc. when you come. Mr. Weightman [name deleted] is still here if that will be any inducement—just the same as ever—I have a curiosity to see a meeting between you & him—he will be again desperately in love I am convinced—Come. C.B."*

75. 76 BRONTE (CHARLOTTE). Autograph Manuscript Poem, signed. 4 stanzas of four lines, written in her microscopic handwriting on a small scrap of paper three inches square. Dated December 14, 1829. The first stanza reads:

*"I've been wandering in the greenwoods  
And mid flowery smiling plains  
I've been listening to the dark floods  
To the thrushes thrilling strains."*

- 77 BRONTE (CHARLOTTE). A. L. s., 3 pp., 8vo. [March 11, 1850.] To her Nurse, Ellen Nussey.

25. *"Dear Ellen: I scribble a line in haste just to tell you of my proceedings. Various folks are beginning to come touring to Haworth on the wise errand of seeing the scenery described in 'Jane Eyre' and 'Shirley,' amongst others Sir J. K. Shuttleworth and Lady have persisted in coming . . .*

*Physically Sir J. says he is healthy—but overstrained morally . . . When here they again urged me to visit them . . . but I pleaded off till to-morrow . . . If all be well I shall be able to say more about them when I come back," etc.*

#### MENTIONS A POSSIBLE CRITIQUE BY THACKERAY

- 78 BRONTE (CHARLOTTE). A. L. s., 7 pp., 8vo. April 3, 1850. To W. S. Williams.

25. A FINE LONG LETTER, thanking him for reviews sent her. She is pleased with them, and contrasts one in the "Revue des deux Mondes" with one by Lewes in the "Edinburgh" "*where forced praise, given by jerks and obviously without real and cordial liking, and censure crude, conceited and ignorant were mixed in random lumps forming a very loose and inconsistent whole.*"

Charlotte Brontë's devotion to Thackeray's genius is well-known, and is one of the pleasant episodes of literary history. She considered him her "master," and was intensely interested in everything he wrote. His presentation copy to her of "Vanity Fair" is in the present collection. It is not surprising then for her to write toward the end of the present letter:

*"Are you aware whether there are any grounds for that conjecture in the 'Bengal Hurkaru' that the critique in the 'Times' was from the pen of Mr. Thackeray? I should much like to know this. If such were the case—(and I feel as if it were by no means impossible) the circumstance would open a most curious and novel glimpse of a very peculiar disposition. Do you think it likely to be true?"*

- 79 BRONTE (CHARLOTTE). A. L. s., 2¼ pp., 8vo. Undated. To Mrs. Gaskell.

40. *"I have just read 'Morton Hall.' Of course I knew whose it was as well as if I had seen the hand writing it. Capitally and spiritedly told. I was not so sure about two shorter papers the 'Saddleworth Exhibition' & 'North Country Courtesies'—still I thought they were from the same pen. I never see the Lit. Gaz. and had not heard what you tell me. I wish I could care more for such things—I wish they did not all fall on me dead, cold, and heavy," etc.*

Formerly in Locker-Lampson's collection, who has written his name on one of the pages.

- 80 BRONTE (EMILY). Two small Manuscripts of verses, written in her microscopic hand. 9 stanzas of four lines each. One of the scraps is dated July 27th 1839.

00. THESE VERSES APPEAR TO BE UNPUBLISHED, and in spite of their minuteness they are not without literary interest or importance, as manuscript material in the hand of Emily Brontë is not common. From the Buxton Forman collection.



## CHARLOTTE BRONTE'S OWN COPY WITH HER AUTOGRAPH

- 81 [BRONTE (CHARLOTTE, EMILY, AND ANNE).] Poems. By Currer, Ellis, and Acton Bell. London: Aylott and Jones, 1846

8vo, original cloth, uncut, with slip of errata at the end. (Shaken and back faded). In an olive levant morocco solander case.

FIRST EDITION. CHARLOTTE BRONTE'S OWN COPY, WITH HER AUTOGRAPH ON FLY-LEAF, dated "*Manchester, Septr. 21st., 1846.*" On the same fly-leaf is the inscription: "*Given to me by Mrs. Nicholls, the second wife of the Husband of Charlotte Brontë. Reginald J. Smith. March 1915.*"

- 82 BRONTE (PATRICK). Cottage Poems.

Halifax: P. K. Holden for the Author, 1811

12mo, vellum. In a cloth slip case.

FIRST EDITION. VERY RARE. By the Father of Charlotte Brontë. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*To Miss Fenell, By the Author, as a Token of his purest Friendship, and Christian Love.*"

- 83 BROWNE (HABLOT K.). A Collection of 13 Original Drawings and Sketches in pen-and-ink, pencil, and wash, three being conceptions of Kate Nickleby; the others of fanciful characters. One plate contains 41 separate figures and sketches of people in various period costumes, animals, ships, etc. Mounted on 7 imp. 4 to sheets, in portfolio.

## PRESENTATION COPY OF MRS. BROWNING'S FIRST WORK

- 84 BROWNING (ELIZABETH BARRETT). The Battle of Marathon. A Poem. London: Printed for W. Lindsell, 1820

8vo, old green straight-grain morocco, blind tooled sides, gilt edges.

FINE COPY OF THE FIRST EDITION OF THE EARLIEST KNOWN WORK BY MRS. BROWNING, which in a letter to R. H. Horne, she describes as her "Great epic" of eleven or twelve years old, and she further adds: "of which FIFTY COPIES were printed because Papa was bent upon spoiling me."

Inserted is an A. L. s. in the third person, relative to this book, from Robert Browning to the Messrs. Rimell, who wished to send him a copy for his inspection. He declined their offer, and said:

*"The poem is quite certainly by the Lady whose name it bears, and was printed in her extreme youth by her Father—at whose house in Hertfordshire, Hope End, it was written."*

On the verso of the title-page is inscribed, in the hand of the author: "*Will my dear Miss Ridley accept this little offering from her affectionate Elizabeth. Hope End April 1820.*"

The P. A. Valentine copy.

[SEE ILLUSTRATION]

## PRESENTATION COPY TO HER MOTHER

- 85 [BROWNING (ELIZABETH BARRETT).] An Essay on Mind, with Other Poems. London: James Duncan, 1826

8vo, original boards, uncut, paper label (slight break in hinges). In a blue levant morocco solander case.

VERY FINE COPY OF THE EXTREMELY RARE FIRST EDITION. Written when Mrs. Browning was only about 17 years of age, very few copies are now extant.

THE PRESENT COPY WAS PRESENTED TO HER MOTHER BY THE YOUTHFUL POET, and inscribed "*Dearest Mama, 1826*" at the top of the title-page.

Will my dear Miss Ridley  
accept this letter

Yours from  
her affectionate Elizabeth.

Hope End April 1820.

INSCRIPTION IN MRS. BROWNING'S FIRST BOOK

[NUMBER 84]

- 86 **BROWNING (ELIZABETH BARRETT)**. Prometheus Bound. Translated from the Greek of Aeschylus. And Miscellaneous Poems, by the Translator. London: Printed and Published by A. J. Valpy, 1833

8vo, original cloth, uncut, paper label (shaken in binding). In a half green morocco slip case.

THE EXCEEDINGLY RARE FIRST EDITION, which was suppressed by the author, who issued in later years an entirely new translation. One of the points she condemned was the Preface. On the half-title is the autograph in pencil of Arabel Barrett, a sister of the author. With the autograph and bookplate of H. Buxton Forman, who has inserted four pages of notes relative to this volume.

- 87 **BROWNING (ELIZABETH BARRETT)**. The Seraphim and Other Poems. London: Saunders and Otley, 1838

8vo, original brown cloth, uncut. In a brown straight-grain morocco solander case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "To the Honble. Revd. G. H. R. Curson with the author's grateful regards. 1838." There are four autograph corrections of the text by the author on pages 133, 147, 257, and 351. With the W. K. Bixby bookplate.



PRESENTATION COPY TO WILLIAM WORDSWORTH

88 BROWNING (ELIZABETH BARRETT). Poems.

London: Edward Moxon, 1844

2 vols., 12mo, original green cloth, uncut (slight tear in one hinge). In a half morocco book-shaped slip case.

1100. -  
FIRST EDITION. FINE COPY. AUTOGRAPH PRESENTATION COPY, with inscription on fly-leaf: "*To William Wordsworth—from the author in affectionate reverence. August 1844.*" Laid in is a 3-p A. L. s. of the author, to an unknown recipient, but probably to her publisher, to whom she writes: "*The only objection to 'Poems' is that it wd. probably suggest the idea of a re-publication—a partial republication in any case as in the instance of Mr. Tennyson, whereas nearly all my poems in these two volumes have been written within the last two or three years . . .*" etc.

With the William Harris Arnold bookplate.

[SEE ILLUSTRATION]

*To William Wordsworth - from the author:  
in affectionate reverence.*

*Sept. 1844.*

[NUMBER 88]

89 BROWNING (ELIZABETH BARRETT). The Runaway Slave at Pilgrim's Point.

London: Edward Moxon, 1849

90 -  
8vo, original printed wrappers. In a cloth slip case.

FIRST SEPARATE EDITION, of which only a very limited number of copies were issued. This poem was originally published in the "Liberty Bell" for 1848.

90 BROWNING (ELIZABETH BARRETT). Casa Guidi Windows. A Poem.

London: Chapman and Hall, 1851

1425 -  
12mo, original green cloth, uncut. In a half blue morocco slip case.

FIRST EDITION. FINE CLEAN COPY. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*To Mrs. Procter with the author's kind regards.*" With the William Harris Arnold bookplate.

CORRECTED PROOF SHEETS WITH INSCRIPTIONS  
BY ROBERT & ELIZABETH BARRETT BROWNING

91 BROWNING (ELIZABETH BARRETT). Aurora Leigh. Fourth Edition, revised. *Portrait inserted.* London: Chapman and Hall, 1859

825 -  
12mo, vellum, gilt borders. In a red morocco slip case.

CORRECTED PROOFS OF THE FOURTH EDITION, with about 450 corrections neatly made in ink.

On the half-title is inscribed by Mrs. Browning: "*Isa Blagden with the true love of E. B. B. Florence—Casa Guidi—Dec. 2d. 1856.*" On the fly-leaf Robert Browning has written: "*These 'Proofs' of the Fourth Edition of 'Aurora Leigh' were sent to us at Rome, in the winter of '59, and have been preserved for Isa Blagden by her affectionate friend, R.B. May 21, '59.*"

- 92 **BROWNING (ELIZABETH BARRETT)**. Poems before Congress.  
London: Chapman and Hall, 1860

375. 8vo, original red cloth, uncut. In a half morocco slip case.

FIRST EDITION. FINE COPY. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*Kate Field with the author's love. Florence, 1860.*"

- 93 **BROWNING (ELIZABETH BARRETT)**. Last Poems.  
London: Chapman and Hall, 1862

275. 8vo, original blue cloth, uncut (rubbed and shaken). In a half blue levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM ROBERT BROWNING, inscribed on the half-title: "*To Caroline Weston—most affectionately—from R. B. London, April 5, 1862.*"

- 94 **BROWNING (ELIZABETH BARRETT)**. The Greek Christian Poets and the English Poets.  
London: Chapman & Hall, 1863

50. 12mo, original green cloth, uncut (inner joints cracked). In a crimson straight-grain morocco solander case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM ROBERT BROWNING, inscribed at top of the title-page: "*The Hon. Edward Twisleton from R. B. Apr. 4, '63.*"

Laid in, are 7 pp. of MS. Notes and Alterations in the hand of the author, addressed "*To the Printer.*" "*The Greek Christian Poets*" was first published in the "*Athenacum*" in 1842, and these Notes and Alterations were probably added there. They do not appear in the printed book.

#### MANUSCRIPT NOTE-BOOK OF MRS. BROWNING

- 95 **BROWNING (ELIZABETH BARRETT)**. Autograph Manuscript Note-Book containing 55 pp. of prose and poetic compositions.

200. 12mo, black straight-grain morocco. In a red crushed levant morocco solander case.

This Note-Book contains the Original Manuscript of two preliminary drafts of the first portion of her most celebrated poem "*Prometheus Bound*," one consisting of about 380 lines, the other 126 lines, together written on 27 pages; "*Psyche and the Eagle*," being paraphrases on Apuleius, 33 lines on 2 pages; Verses on "*The Human Passions*," 28 lines on 2 pages; Translations of Dante's "*Divina Commedia*," Hell (canto 1), about 250 lines on 11 pages; Translation from Theocritus. "*Cyclops and Galatea*," 4 pages; A translation from the Greek with a Prelude upon the Poet, 1 page. Various Verses (probably unpublished), 6 pages; and Notes in French from Swedenborg's "*The Apocalypse Revealed*," 2 pages.

The "*Prometheus Bound*" differs very considerably from the poem as printed. A translation of the Swedenborg Notes is laid in.

- 96 **BROWNING (ELIZABETH BARRETT)**. Autograph Manuscript Poems and fragmentary lines. Written on 4 pp., 4to.

500. These Poems include "*The Cathedral*"; "*To my dearest Papa on his Birthday, May 28, 1816*"; Eight lines titled "*Fragment*," beneath which is written "*The remainder lost*"; a stanza of four lines to go with a gift of flowers, with the following note added: "*A Latin letter (the first ever attempted) accompanied the above, and on the back of it were the following lines.—*"

*"May flowery gales, which waft this pledge of love  
Breathing affection from a heart sincere  
To thee my fond attachment prove  
My love and verse accept, O Parent dear!"*

- 1150-  
97 **BROWNING (ELIZABETH BARRETT).** Autograph Manuscript of 9 stanzas of four lines each: "To my friend the Revd. G. B. H. with my poems omitting his name." Written on 2 pp., small 4to.

THESE VERSES APPEAR TO BE THE ORIGINAL COMPOSITION of the lines written by Mrs. Browning, when Miss Barrett, in a volume of her poems which she presented to the Rev. Mr. Hunter in 1844, which passed into the possession of H. Buxton Forman, and were sold by us March 15, 1920.

There are slight variations between the present verses and the inscribed lines, showing adjustments of expressions; softening of sentiment, etc. The first stanza reads:

*"These books which never name your name,  
(All perfect utterance foils them)  
Accept, dear friend—and do not blame  
The silence which despoils them."*

- 2250-  
98 **BROWNING (ELIZABETH BARRETT AND ROBERT).** Two Poems.  
London: Chapman & Hall, 1854

8vo, wrappers. Enclosed in a marbled board slip case.

FIRST EDITION. With the William T. Harden and Winston H. Hagen book-plates.

- 300-  
99 **BROWNING (ELIZABETH BARRETT AND ROBERT).** A Collection of 5 Autograph Letters, including one from Robert Browning, Senior.

Tipped or inlaid, and bound in 4to, red levant morocco, gilt tooled sides, with the letter B in each corner.

The Collection comprises:

1. Browning (Elizabeth Barrett). A. L. s., 6 pp., small 4to. Monday morning, no date, but with stamped addressed envelope postmarked April 26, 1845. Signed Elizabeth B. Barrett. To Miss Thomson.

AN INTERESTING LETTER ON LITRARY SUBJECTS. Among other things she says: "*And now as to Aurora—I send the whole antistrophe in question so as to justify by the context only (slight? pardonable) disobedience to Mr. Burger's rendering. In some respects I have obeyed—and I will alter anything—if you and he wd. decide it so,*" etc.

2. Browning (Elizabeth Barrett). A. L. s., 2 pp., small 4to. Beacon Terrace, Saturday, without date. To Miss Lenox. Thanking her and Miss Lister for some beautiful flowers.

3. Browning (Robert). A. L. s., 1 p., 8vo. 19 Warwick Crescent, July 30, '79. To Mr. Ralston. Thanking him for a Magazine.

4. Browning (Elizabeth Barrett and Robert). Sentence in the hand of Mrs. Browning, and signed by both.

"*With the most earnest wishes for the success of the Woman's Hospital in New York.*" Dated London, October 21, '56.

5. Browning (Robert, Senior). Original tinted drawing of a man's head, a caricature, with nine-line inscription.

"*My dear Mr. Botheram, we've heard that story a hundred times—Still, if you'll promise not to exceed an hour & a half—we'll have the patience to listen to it once more—Oh! Mr. Botheram has walked off, has he? Well, I think we had all better follow Mr. Botheram's example, & so GENTLEMEN ALL—GOOD NIGHT.*"

- 35-  
100 **[BROWNING (ELIZABETH BARRETT AND ROBERT).]** Babrii Fabulæ Iambicæ CXXI. Joh. F. Boissonade recensuit.

Paris: Firmin Didot Freres, 1844

Small 8vo, black calf, gilt panelled sides, with a gold fish in each corner, rough gilt edges.

THE BROWNING'S' COPY OF THESE OLD GREEK FABLES, with initials "E. & R. B." stamped in gilt on front cover, and the same initials in Browning's hand on the title-page. There are also a few marginal notes in Greek in his hand.

BROWNING'S "PAULINE" IN ORIGINAL BOARDS

101 [BROWNING (ROBERT).] *Pauline*; A Fragment of a Confession.  
London: Saunders and Otley, 1833

000. Svo, original brown boards, with label, uncut (recased). In a red straight-grain levant morocco slip case.

FIRST EDITION OF BROWNING'S FIRST PUBLICATION, OF EXCESSIVE RARITY. ONLY ELEVEN COPIES ARE KNOWN TO EXIST AND NOT ALL ARE IN THEIR ORIGINAL STATE, AS IS THE PRESENT VERY FINE COPY. With the William Harris Arnold bookplate.

[SEE ILLUSTRATION]

P A U L I N E;

A

FRAGMENT OF A CONFESSION.

Plus ne suis ce que j'ai été,  
Et ne le scaurois jamais être.  
MAROT.

LONDON:  
SAUNDERS AND OTLEY, CONDUIT STREET.  
1833.

FACSIMILE OF THE TITLE-PAGE OF  
BROWNING'S FIRST BOOK

[NUMBER 101]



ROBERT BROWNING'S COPY, CONTAINING HIS AUTOGRAPH  
CORRECTIONS FOR A SECOND EDITION WITH LETTER  
TO FREDERICK LOCKER PRESENTING THE  
BOOK TO HIM

102 BROWNING (ROBERT). Paracelsus.

London: Effingham Wilson, 1835

12mo, original brown boards, with paper label, uncut (rubbed; tear in one leaf),  
In a blue levant morocco solander case.

29000.1  
FIRST EDITION, WITH PROFUSE MARGINAL AND INTERLINEAR CORRECTIONS IN  
BROWNING'S AUTOGRAPH. PRESENTATION COPY, INSCRIBED ON THE TITLE-PAGE:  
“(To Frederick Locker, from R. B.)” THIS COPY CONTAINS THE AUTHOR'S FIRST  
NOTES OF REVISION, according to the following inscription on the half-title, in  
Browning's hand: “(First corrections, made at Pisa, in the Spring of 1847.)”  
Laid in is a 2-p. A. L. s., from Robert Browning to Frederick Locker, dated  
[London,] April 13, 1869, in which the author promises to let his friend have the  
corrected copies of his books. He says: “I hoped to be able to find the corrected  
copies of the rest of my books: they are somewhere,—will probably turn up sud-  
denly—and, in that case, shall be yours: as it is, I send the Pauline, Paracelsus,  
Strafford,—as they went to,—and were used for,—press a second time,” etc. The  
name S. A. Browning (Browning's sister) is inscribed at the top of the title-  
page. With the Frederick Locker book-plate.

[SEE ILLUSTRATION]

WITH THE AUTHOR'S CORRECTIONS AND ADDITIONS

103 BROWNING (ROBERT). Sordello. London: Edward Moxon, 1840

1000.1  
12mo, original brown boards, uncut (rubbed and rebacked). In a crimson levant  
morocco box case, lined with watered silk.

FIRST EDITION. This copy belonged to Browning's sister who has written on the  
half-title: “S. A. B., Mar. 7th, 1840.” Browning used this copy to make cor-  
rections and additions for a future edition but he never used them, as explained  
in the preface of the 1863 edition. These corrections are several hundreds in  
number, almost all written in pencil both between the printed lines and on the  
margins of the pages.



*more hopes of bliss, for proofs that bliss will be,*  
 — My fluttering pulse, for evidence that God  
 Means good to me, *will make my cause his own;*  
~~See! I have cast off~~ *and too my hopes come true,*  
~~And flee away from~~ this remorseless care  
 Which clogs a spirit born to soar so free,  
 And my dim chamber ~~shall~~ *has* become a tent,  
 And Festus ~~shall sit~~ *is sitting* by me, and sweet Michal...  
~~visions~~ *visions* as though ~~my~~ *such* ardent words should find  
 No echo in a maiden's quiet soul;  
 But her pure bosom ~~shall~~ *shall* heave, her eyes fill fast  
 With tears, her lips ~~shall~~ *will* tremble all the while!  
 Ha, ha!

*Fest.* It seems, then, you expect to reap  
 No unreal joy from this your present course;  
~~But rather~~ *But rather*  
~~That you expect . . .~~  
*Par.* **Death!** To die! I owe that much  
 To what ~~Loves~~ *I was* at least, I should be sad  
 To live contented after such a fall;  
 To thrive and fatten after such reverse!  
 The whole plan is a makeshift, but will last  
 My time. —

*Fest.* And you have never mused and said,  
 "I had a noble purpose, and ~~the~~ *full* strength

*why do you start? I say, she listening here,  
 (For yonder's whizzing through the orchard boughs)*

**BROWNING'S OWN COPY INSCRIBED 1837 TO CAPT. PRITCHARD  
AND 1869 TO FREDERICK LOCKER WITH BROWNING'S OWN  
CORRECTIONS AND A CHARMING AND  
ENTERTAINING LETTER**

104 **BROWNING (ROBERT).** *Stafford: An Historical Tragedy.*

London: Longman, Rees, etc., 1837

8vo, original brown boards, with front label, uncut (rebacked and repaired along the edge of the front cover). In a blue levant morocco solander case.

1000.-  
PRESENTATION COPY OF THE FIRST EDITION, CONTAINING NUMEROUS PENCIL CORRECTIONS AND NOTATIONS IN BROWNING'S AUTOGRAPH. The title-page bears the following inscriptions in ink, in the author's hand: "*Capt. Pritchard from his most obliged friend RB. May-day, 1837.*"; beneath the preceding: "*(To Frederick Locker from RB. Apr. 13, '69)*"; and in the middle of the page: "*(Corrected at London, 1862).*" Browning's signature is also inscribed, in full, on the front cover. Laid in is an A. L. s., 3 pp., 12mo, with envelope, from Robert Browning to Edward Moxon, the publisher, undated. He says: "*I'll be bound now, people are always 'snubbing' me, like friend Harness t'other day, just because they fancy I have nobody to take my part—whereas, look here: what has come to me this very morning! But I keep such matters to myself and so nobody is the wiser, or rather the nobodies are not the wiser! In earnest,—very kind and gracious this of Landor, is it not? . . .*" etc. With the Frederick Locker bookplate.

[SEE ILLUSTRATION]

**ROBERT BROWNING'S COPY  
WITH ALTERATIONS AND STAGE DIRECTIONS WRITTEN BY HIM  
IN "COLOMBE'S BIRTHDAY" FOR A PROPOSED  
STAGE REPRESENTATION**

105 **BROWNING (ROBERT).** *Bells and Pomegranates.* No. 1.—*Pippa Passes*; No. II.—*King Victor and King Charles*; No. III.—*Dramatic Lyrics*; No. IV.—*The Return of the Druses*; No. V.—*A Blot in the Scutcheon*; No. VI.—*Colombe's Birthday*; No. VII.—*Dramatic Romances & Lyrics*; No. VIII.—*Luria*; and *A Soul's Tragedy.*

London: Edward Moxon, 1841-6

2100.-  
8 parts in one volume, half dark blue roan (rubbed). In a dark blue levant morocco slip case.

ROBERT BROWNING'S OWN COPY, INSCRIBED BY HIM, COMPRISING THE FIRST EDITIONS OF ALL THE PARTS. Browning's signature is inscribed on the title-page of No. 1.—*Pippa Passes*, and on the opening page of No. VI.—*Colombe's Birthday*, he has written: "*(I made the alterations in this copy to suit some—I forget what—projected stage representation: not that of Miss Faucit, which was carried into effect long afterwards. R.B. Feb. 10, '77.)*" The alterations referred to appear throughout the play, in the form of marginal annotations in Browning's autograph. The half-title to the complete work, is supplied, as usual, with Part II.

106 **BROWNING (ROBERT).** *Christmas-Eve and Easter-Day.* A Poem.

London: Chapman & Hall, 1850

225.-  
12mo, original brown cloth, stamped in blind on the sides, uncut (small ink smudges on the front cover and title-page). In a half green levant morocco slip case.

FIRST EDITION. D. G. ROSSETTI'S COPY with his name inscribed on the front end-paper, and 2 pp. of humorous verse on Browning, pencilled by him on the back end-paper.

*Capt Pitchard from his most obliged friend  
RB.*

*May-day, 1837.*

STRAFFORD:

*(To Frederick Locker  
from RB.  
Apr. 13. 69.)*

AN HISTORICAL TRAGEDY.

BY

ROBERT BROWNING,

AUTHOR OF "PARACELUS."

*corrected at London, 1862.)*

LONDON:

PRINTED FOR

LONGMAN, REES, ORME, BROWN, GREEN, & LONGMAN,  
PATERNOSTER-ROW.

1837.

REDUCED FACSIMILE OF TITLE-PAGE  
SHOWING TWO INSCRIPTIONS AND NOTE  
IN BROWNING'S HANDWRITING

[NUMBER 104]

## THE SUPPRESSED SHELLEY FORGERIES

- 107 [BROWNING (ROBERT).] Letters of Percy Bysshe Shelley. With An Introductory Essay, by Robert Browning.

London: Edward Moxon, 1852

45. — 8vo, original purple cloth, uncut (faded, with small tear in the hinge).

FIRST AND ONLY EDITION. Soon after publication, it was discovered that Browning and the publisher had been imposed upon, the letters being pure fabrications. The book was at once suppressed, and has become a rarity. With Moxon's 4-leaf "List of Books".

## WITH AUTOGRAPH LETTER

- 108 BROWNING (ROBERT). The Statue and the Bust.

London: Edward Moxon, 1855

200. — 12mo, unbound, consisting of two unopened signatures. In a green levant morocco slip case.

ORIGINAL SHEETS OF ONE OF THE SCARCEST OF BROWNING'S FIRST EDITIONS. Only a very few copies were printed for Browning's own use. It appeared later in the same year in his Collected Poems, and with "Cleon" was written specially for this volume. Laid in is a 2-p. A. L. s. from Robert Browning to "Dear Ward", dated [London,] Oct. 22, 1856, in which he speaks of his forthcoming journey to Italy.

- 109 BROWNING (ROBERT). Dramatis Personae.

London: Chapman and Hall, 1864

220. — 8vo, brown crushed levant morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges, by Riviere.

PRESENTATION COPY OF THE FIRST EDITION, inscribed on the half-title in Browning's autograph: "*Theodore Martin, with RB.'s true regards. May 26, '64.*"

## PRESENTATION COPY TO ROSSETTI

- 110 BROWNING (ROBERT). The Ring and the Book.

London: Smith, Elder and Co., 1868-9

2500. — 4 vols., 12mo, original green cloth, uncut (small tear in the back of one volume, and last volume slightly shaken). In an olive levant morocco slip case.

FIRST EDITION. PRESENTATION COPY inscribed on the title-page in Browning's autograph: "*Gabriel Dante Rossetti from his affectionately ever RB. Dec. 1, '68.*"

[SEE ILLUSTRATION]

*Gabriel Dante Rossetti  
from his affectionately ever  
RB.  
Dec. 1. '68.*

[NUMBER 110]



- 111 **BROWNING (ROBERT).** Balaustion's Adventure: including a Transcript from Euripides. London: Smith, Elder and Co., 1871

60 12mo, light brown polished calf, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. PRESENTATION COPY inscribed on the title-page in Browning's autograph: "*Mrs. Gordon, from hers affectionately RB. Christmas-day, '71.*" With the William Harris Arnold bookplate.

- 112 **BROWNING (ROBERT).** Prince Hohenstiel-Schwangau, Saviour of Society. London: Smith, Elder and Co., 1871

50 12mo, original blue cloth, uncut (inner joints cracked). In half blue levant morocco slip case.

FIRST EDITION. PRESENTATION COPY inscribed on the title-page in Browning's autograph: "*Dante Rossetti from his affectionately ever RB. Dec. 19, '71.*"

- 113 **BROWNING (ROBERT).** Fifine at the Fair.

London: Smith, Elder and Co., 1872

10 12mo, original brown cloth, uncut (back inner joint cracked). In green straight-grain levant morocco solander case.

FIRST EDITION. PRESENTATION COPY inscribed on the half-title in Browning's autograph: "*Annie Egerton Smith from hers affectionately RB. June 3, '72.*"

#### AUTHOR'S CORRECTED PROOFS

- 114 **BROWNING (ROBERT).** Red Cotton Night-Cap Country; or, Turf and Towers. London: Smith, Elder & Co., 1873

12mo, crimson crushed levant morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, uncut, by Riviere.

00. AUTHOR'S PROOF COPY FOR THE RARE FIRST EDITION, CONTAINING BROWNING'S AUTOGRAPH CORRECTIONS AND NAME SUBSTITUTIONS, NECESSITATED BY A THREATENED LIBEL ACTION. Instructions for the dedication-page, to Miss Thackeray, and a note on the opening page regarding correction and punctuation are also inscribed in the author's hand. (The last leaf is supplied from another copy.) OF THE GREATEST RARITY AND INTEREST, REVEALING THE POEM AS ORIGINALLY WRITTEN BY BROWNING.

#### AUTOGRAPH PRESENTATION COPY

- 115 **BROWNING (ROBERT).** Red Cotton Night-Cap Country; or, Turf and Towers. London: Smith, Elder & Co., 1873

50. 12mo, original green cloth, uncut. In a green levant morocco slip case.

FIRST EDITION. PRESENTATION COPY inscribed on the title-page in Browning's autograph: "*Bryan W. Procter Esq. with the affectionate regards of his old admirer RB. May 7, '73.*" With the Henry F. Redhead and William H. Arnold bookplates.

[SEE ILLUSTRATION]

*Bryan W. Procter Esq  
with the affectionate regards of his  
old admirer RB. May 7. '73.*

[NUMBER 115]

**A CHICAGO TIME TABLE, 1873, WITH A REPRINT OF POEMS BY  
BROWNING PRESENTED BY BROWNING TO  
FREDERICK LOCKER**

80. ✓  
116 [BROWNING (ROBERT).] Official Guide of the Chicago and Alton Railroad, and Monthly Reprint and Advertiser. Containing Time Cards, Advertisements, containing . . . and Part 8 of a Reprint from the Latest English Edition of the Complete Works of Robert Browning. [Chicago,] July, 1873

12mo, sewn. In a half blue levant morocco slip case.

INSCRIBED BY BROWNING ON THE TITLE-PAGE: "*Frederick Locker, from his friend, R. Browning, Apr. 11, '83.*" An extraordinary production. The editor, James Charlton, says in an introduction: "*This publication is a new departure from the old style of Railway Guides. It is intended in it to combine with the regular time table and other information of the Road, advertisements of general interest and reprints of standard works.*"

375. ✓  
117 BROWNING (ROBERT). Aristophanes' Apology including a Transcript from Euripides, being the Last Adventure of Balaustion.

London: Smith, Elder & Co., 1875

12mo, original green cloth, uncut. In a green straight-grain levant morocco solander case.

FIRST EDITION. PRESENTATION COPY inscribed on the half-title in Browning's autograph: "*Mrs. Corkran with the affectionate regards of R. Browning. Apr. 23, '75.*" Inserted is a 1-p. A. L. s., dated [London,] Nov. 6, 1876, from Robert Browning to Mr. [George W.] Smalley, thanking him for an invitation to dinner.

325. ✓  
118 BROWNING (ROBERT). The Inn Album.

London: Smith, Elder & Co., 1875

12mo, original green cloth, uncut. In green straight-grain levant morocco solander case.

FIRST EDITION. PRESENTATION COPY inscribed on the half-title in Browning's autograph: "*Miss Egerton Smith from hers affectionately RB. Nov. 19, '75.*"

350. ✓  
119 BROWNING (ROBERT). Pacchiarotto and how he worked in Dis-temper: with Other Poems. London: Smith, Elder & Co., 1876

12mo, original grey cloth, uncut. In a brown levant morocco slip case.

FIRST EDITION. PRESENTATION COPY inscribed on the fly-leaf in Browning's autograph: "*Mrs. Proctor, from her old friend RB. July 18, '76.*" With the Henry F. Redhead and William H. Arnold bookplates.

60. ✓  
120 [BROWNING (ROBERT).] The Agamemnon of Aeschylus transcribed by Robert Browning. London: Smith, Elder & Co., 1877

12mo, original green cloth, uncut and unopened. In a brown cloth slip case.

FIRST EDITION. FINE COPY.

130. ✓  
121 BROWNING (ROBERT). La Saisiaz: The Two Poets of Croisic. London: Smith, Elder & Co., 1878

12mo, maroon crushed levant morocco, gilt tooled back, gilt fillets with corner fleurons, forming panels, on the sides, inside dentelles, gilt edges, by Gruel. In a marbled board slip case.

FIRST EDITION. PRESENTATION COPY inscribed on the half-title in Browning's autograph: "*Mrs. Castle—with RB's affectionate regards. May 15, 1878.*"

- 122 **BROWNING (ROBERT).** Dramatic Idyls. First Series, 1879; Dramatic Idyls. Second Series, 1880.

London: Smith, Elder & Co., 1879-80

370. — Together 2 vols., 12mo, crimson crushed levant morocco, gilt tooled backs, gilt fillets on the sides, doublures of crimson levant morocco, with centre panel of blue levant morocco, tooled in gilt, linings of crimson watered silk, gilt edges, by the Scroll Club bindery. In two cloth slip cases, with cloth protecting wrappers.

FIRST EDITIONS. PRESENTATION COPIES inscribed on the half-titles in Browning's autograph: "*Mrs. Skirron with RB's affectionate regards. Apr. 26, '79 [and:] June 27, '80.*"

- 123 **BROWNING (ROBERT).** Jocoseria.

London: Smith, Elder & Co., 1883

40. — 12mo, original red cloth, uncut. In a green straight-grain levant morocco so-lander case.

FIRST EDITION. PRESENTATION COPY inscribed on the fly-leaf in Browning's hand: "*F. J. Furnivall, Esq. with all gratitude and esteem from Robert Browning. March 9, '83.*" Furnivall was the founder of the Shakespeare Society and the Browning Society. He has annotated this copy with numerous remarks. Inserted is a photograph of the author, and three cuttings from periodicals containing poems by Browning.

- 124 **BROWNING (ROBERT).** Ferishtah's Fancies.

London: Smith, Elder & Co., 1884

75. — 12mo, original olive cloth. In a half levant morocco slip case.

FIRST EDITION. PRESENTATION COPY inscribed on the fly-leaf in Browning's hand: "*F. J. Furnivall, Esq. with the grateful regards of Robert Browning. Nov. 18, '84.*" The pages are extensively marked and annotated by Furnivall. Inserted is the portion of the wrapper addressed to Furnivall, in Browning's hand.

- 125 **BROWNING (ROBERT).** Parleyings with Certain People of Importance in their Day.

London: Smith, Elder & Co., 1887

50. — 12mo, original brown cloth, uncut. In a half brown levant morocco slip case.

FIRST EDITION. PRESENTATION COPY inscribed on the half-title in Browning's autograph: "*Dr. Furnivall from his gratefully ever Robert Browning. Jan. 28, '87.*" The pages of this copy are abundantly annotated by Furnivall. Inserted is the portion of the wrapper addressed to Furnivall, in Browning's hand, and several clippings relating to the poet.

- 126 **BROWNING (ROBERT).** Asolando: Fancies and Facts.

London: Smith, Elder & Co., 1890

50. — 12mo, blue limp morocco, with gilt fillet border on the sides, gilt edges. In a half blue levant morocco slip case.

FIRST EDITION. PRESENTATION COPY from Browning's son, inscribed on the half-title: "*Mrs. Skirron, for whom this copy of 'Asolando' was intended by my father, her affectionate and deeply attached friend. R. Barret Browning. January 13, 1890.*" Robert Browning died a few days before publication of this work.

- 127 **BROWNING (ROBERT).** The Pied Piper of Hamelin. 35 illustrations by Kate Greenaway, engraved and printed in colors by Edmund Evans.

London: George Routledge and Sons, n.d.

50. — 4to, original pictorial boards, cloth back.

FIRST EDITION. Inserted is an original pen-and-ink drawing by Kate Greenaway, signed with initials representing a young girl holding a branch in blossom.



## THE TROLLOPE-BROWNING COPY

- 128 [BROWNING (ROBERT).] *The Lady and the Saints.* In Three Cantos. 10 woodcut vignettes by R. Cruikshank.  
London: Edward Bull, 1839

220. — 8vo, original brown boards, uncut (rebacked). In a blue morocco solander case. FIRST EDITION. ROBERT BROWNING'S COPY, with his autograph initials inscribed on the corner of ANTHONY TROLLOPE'S ARMORIAL BOOKPLATE. LAID IN IS AN ORIGINAL PEN-AND-INK AND PENCIL SKETCH BY ROBERT CRUIKSHANK, SIGNED WITH HIS INITIALS, being a rough preliminary sketch (3 1/8 x 3 3/4 inches) for a vignette for the present work, later rejected. With the William F. Gable bookplate.

- 129 [BROWNING (ROBERT).] *A Sketch of the Lives and Writings of Dante and Petrarch.* With some Account of Italian and Latin Literature in the Fourteenth Century. London: John Stockdale, 1790

100. — 16mo, boards, cloth back. In a half brown levant morocco slip case. ROBERT BROWNING'S COPY, WITH HIS SIGNATURE ON THE HALF-TITLE, dated "Nov. 16. 1838", in ink, and 33 lines of autograph reference notes, in pencil, on the back end-papers.

- 130 BROWNING (ROBERT). *Microscopic Writing* by Robert Browning. A fragment of paper on which Browning had been exhibiting to Mrs. E. C. Kinney his skill in microscopic Writing. Six passages in all are given in minute hand, and one word in his ordinary writing. One of the pieces in the smallest characters is the old well-known words set to the Church chimes:

"Shall we all die?  
We shall Die all.  
All Die shall we  
All Die we shall."

In a trifle larger hand he has written the following sentiment:

*"There is sweet music here that softer falls  
Than petals from blown roses on the grass."*

## BRYANT'S RAREST WORK ONE OF THREE COPIES KNOWN

- 131 BRYANT (WILLIAM CULLEN). *Popular Considerations on Homoeopathia:* Delivered before the New York Homoeopathic Society, December 23, 1841. New York: Published by Wm. Radde, [1841]

1100. — 8vo, sewn, yellow wrappers (lacks the front wrapper). In a yellow levant morocco solander case. FIRST EDITION AND THE RAREST OF BRYANT'S WRITINGS, BEING ONE OF THREE COPIES KNOWN. This copy is in its original state, but lacks the front wrapper. Of the other copies known, one is in wrappers, with a presentation inscription from the author, and one is bound in half morocco.

- 132 BRYANT (WILLIAM CULLEN). *The Fountain and Other Poems.* New York & London: Wiley and Putnam, 1842

210. — 12mo, original cloth, paper label (foxed). FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed in pencil on the half-title: "*For Mrs. McCall with the Author's Compliments.*"



- 133 **BUCHANAN (ROBERT).** The Fleshly School of Poetry and other Phenomena of the Day. London: Strahan & Co., 1872

12mo, three-quarter red levant morocco, uncut, with the original pink wrappers bound in, by R. W. Smith.

FIRST EDITION. With the Henry W. Poor bookplate.

WITH THE MANUSCRIPT OF A SATIRICAL POEM  
ON BULWER BY TENNYSON

- 134 **BULWER (EDWARD GEORGE, LORD LYTTON).** The New Timon. A Romance of London. London: Henry Colburn, 1846

In the 4 original parts, 8vo, wrappers, uncut. In a cloth slip case. With the name of James G. C. Fussell on each wrapper.

FIRST EDITION. It was in this Satire that Tennyson, who had just received a Civil List pension, was bitterly lampooned as "school miss Alfred," with other unedifying amenities. Tennyson retorted in "Punch" on two occasions, in one of which he calls Bulwer "You handbox." Clippings of these from "Punch" are laid in.

Tennyson also wrote a third satirical poem about Bulwer, which does not appear to have been published, THE ORIGINAL MANUSCRIPT OF WHICH IS ALSO LAID IN. It consists of eight verses of four lines each. It begins:

*"Will no one make this man secure  
That all his paper boats will swim?"*

The verses are written on two pages of Tennyson's note paper, which are embossed "Farringford, Freshwater, Isle of Wight."

- 135 **BURKE (EDMUND).** Speech of Edmund Burke, Esq. on American Taxation, April 19, 1774. London: Printed for J. Dodsley, 1775

4to, stitched, uncut.

FIRST ISSUE OF THE FIRST EDITION ON LARGE PAPER, with the Errata on the last leaf.

With Manuscript marginal notes by Lord Hardwicke [who was not in favor of taxation].

- 136 **BURKE (EDMUND).** Reflections on the Revolution in France, and on the Proceedings in Certain Societies in London relative to that Event. In a Letter intended to have been sent to a Gentleman in Paris. London: Printed for J. Dodsley, 1790; Mackintosh (James), Vindiciae Gallicae. Defence of the French Revolution and its English Admirers against the Accusations on the Right Hon. Edmund Burke. London: Printed for G. G. J. and J. Robinson, 1791; Burke (Edmund). An Abridgement of the Letter of the Right Honourable Edmund Burke to a Gentleman in Paris, on the Revolution in France. London: Printed for J. Debrett, 1791. London, 1790-1

Together 3 vols., 8vo, the first two volumes are in their original blue wrappers, the last is sewn without covers, all edges uncut (a small portion of the back of one volume has been rubbed away). In a red levant morocco solander case, by Riviere.

FIRST EDITION OF EACH TITLE. IN REMARKABLE CONDITION, UNCUT, AND AS SUCH ARE OF EXCEPTIONAL RARITY.

- 137 **[BURNEY (FRANCIS, Madame d'Arblay).]** Evelina, or a Young Lady's Entrance into the World.

London: Printed for T. Lowndes, 1778

3 vols., 12mo, original calf, (a little worn, and with a few slight repairs).

FIRST EDITION. EXTREMELY RARE and considering the popularity and age of this work we may reasonably call this a VERY FINE COPY.

## WITH A LEAF OF THE ORIGINAL MANUSCRIPT

- 138 [BURNEY (FRANCIS, Madame d'Arblay).] Camilla; or, a Picture of Youth. By the Author of Evelina and Cecilia.

London: Printed for T. Payne, 1796

5 vols., 12mo, original marbled boards, calf backs (a little worn; the lower portion of the front blank leaf is torn away, and a former contemporary owner has written initials on a few pages).

FIRST EDITION. IN RARE UNCUT STATE.

Laid in, is a 4to sheet containing TWO PAGES OF ORIGINAL MANUSCRIPT with corrections and changes. This manuscript appears to be an early draft of dialogue on a romantic subject, and curiously all the names occurring in it are of persons in the published book, except that "Anella" is mentioned in a paragraph which clearly relates to Camilla. The inference is that the name of the heroine was altered after the story was well on its way, as the incidents in the manuscript would occur in the second or third volume; in fact it is lettered "v.3" at the top.

- 139 [BURNEY (FRANCIS, Madame d'Arblay).] The Wanderer; or, Female Difficulties. By the Author of Evelina; Cecilia; and Camilla.

London: Printed for Longmans, etc., 1814

5 vols., 12mo, original boards, uncut (paper labels wanting, backs and joints slightly defective, end-paper of Vol. I missing. There is a curious unexplainable trimming of the lower lateral edges of the first forty pages of Vol. I and the last twenty pages of Vol. III which was done apparently before the books were put into boards. The only explanation that occurs to us is that the deckle edges were so wide the binder used scissors to trim these few pages. It does not affect the appearance or desirability of the volumes). In a half morocco book-shaped box.

FIRST EDITION. Withal, a beautiful copy, with the half-titles.

## A THRILLING LETTER FROM FANNY BURNEY TO MRS. THRALE

- 140 BURNEY (FRANCIS, Madame d'Arblay). A. L. s., 4 pp., 4to. No place or date, and signed with initials. To Mrs. Thrale.

A REMARKABLE LETTER OF DEVOTION FROM ONE WOMAN TO ANOTHER.

*"Sweeter than ever is my Dearest Mrs. Thrale—& more dear & more near than ever to my heart,—which now once again indulges all its affection for her, though with all the force of mind in my power I had, from Sunday to Thursday, endeavoured to weaken it . . . In truth till this scheme was in agitation, dearly as I have long known I loved you, I did by no means know how absolutely essential to my Happiness you are now become . . . Mr. Crisp excepted, I can Love like my truly attractive Mrs. Thrale . . .*

*I will wait upon Mrs. Byron with the utmost pleasure; I could have waited upon Her had the worst taken place,—because, in such a case her passions would as little bear playing with as mine . . . I did not dare answer even your sweet letter. I was forced to run from everything that led to softness—but now, to Write, Speak, & embrace my sweetest I go will make once more almost the First happiness of her ever grateful & ever fondly affectionate F. B."*

# THE "KILMARNOCK" BURNS, WITH EIGHT LINES IN BURNS' AUTOGRAPH

141 BURNS (ROBERT). Poems Chiefly in the Scottish Dialect.  
Kilmarnock: Printed by John Wilson, 1786

8vo, contemporary half sheep and marbled boards (worn). In a crimson levant morocco solander case (name on title-page).

FIRST "KILMARNOCK" EDITION. The volume has been read and re-read, and time has left its marks on some of the leaves. INSERTED IS A PAGE OF MANUSCRIPT IN THE HANDWRITING OF ROBERT BURNS.

*"Inscription for an altar to Independence—  
If thine an independent mind,  
A soul resolved a soul resigned;  
Prepared Power's proudest frown to brave,  
Who will not be nor have a slave;  
Virtue alone who dost revere,  
Thy own reproach alone dost fear,  
Approach this shrine & worship here."*

In the Oxford Edition the first two lines read:

*"Thou of an independent mind,  
With soul resolved, with soul resigned"*

[SEE ILLUSTRATION]

*Inscription for an altar to Independence—  
If thine an independant mind,  
A soul resolved a soul resigned;  
Prepared Power's proudest frown to brave,  
Who will not be nor have a slave;  
Virtue alone who dost revere,  
Thy own reproach alone dost fear,  
Approach this shrine & worship here.*

[NUMBER 141]

## THE H. W. POOR & BEVERLY CHEW COPY

142 BURNS (ROBERT). Poems, chiefly in the Scottish Dialect.  
*Frontispiece portrait by Beugo after Nasmyth.*  
Edinburgh: Printed for the Author, and sold by William Creech, 1787

8vo, red straight-grain levant morocco, gilt edges, by Riviere (skilfully repaired tears in the half-title and the last two leaves).

FIRST EDINBURGH EDITION, containing the misprint "stinking", afterwards corrected to "skinking":

A FINE COPY. With the H. W. Poor and the Beverly Chew bookplates.



- 143 BURNS (ROBERT). Poems, Chiefly in the Scottish Dialect.

*Frontispiece portrait by Beugo after Nasmyth.*

Edinburgh: Printed for the Author, and sold by William Creech, 1787

8vo, black straight-grain morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges, by Stikeman.

SECOND EDINBURGH EDITION.

In this edition the misprint "stinking" has been corrected to "skinking", but the name "Roxburgh", in the List of Subscribers, has been misspelt "Boxburgh", as in the previous edition. This last error was not corrected apparently when the book was revised. A FINE COPY. With the Beverly Chew bookplate.

A GIFT FROM BURNS WITH HIS AUTOGRAPH  
PRESENTATION INSCRIPTION

- 144 [BURNS (ROBERT).] The Scots Musical Museum. Humbly Dedicated to The Catch Club Instituted at Edinr. June 1771. *Engraved title-pages and music.* Edinburgh, [1787-92]

4 vols. in two, 8vo, original half calf (worn and shaken). In a half red morocco slip case.

AUTOGRAPH PRESENTATION COPY FROM ROBERT BURNS, inscribed on the fly-leaf of the first volume:

"To Ann Masterton  
from

Robt. Burns."

Burns' song "Beware of Bonie Ann" was composed out of compliment to Ann Masterton, the daughter of Burns' friend Allan Masterton the author of the air "Strathallan's Lament," and two or three others in this work. With two different William K. Bixby bookplates.

[SEE ILLUSTRATION]

To Ann Masterton  
from

Robt Burns

[NUMBER 144]

FIRST AMERICAN EDITION

- 145 BURNS (ROBERT). Poems, chiefly in the Scottish Dialect.

Philadelphia: Printed for, and sold by Peter Stewart  
and George Hyde, 1788

12mo, eyan blue levant morocco, gilt tooled back, gilt fillet borders on the sides, inside dentelles, gilt edges, by Riviere (pinhole and erased inscriptions on the title-page; a few skilful marginal repairs).

FIRST AMERICAN EDITION, RARE. A FINE COPY.



To John M Murdo Esquire -  
Dumlanrig -

Will M. M Murdo do me the favor  
to accept of these Volumes; a tri-  
fling, but sincere mark of the  
very high respect I bear for his  
worth as a Man, his manners  
as a Gentleman, & his kindness as  
a Friend. — However inferior  
now or afterwards, I may rank as  
a Poet; one honest virtue, to which  
few Poets can pretend, I trust I  
shall ever claim as mine: — to  
no man, whatever his station  
in life, or his power to serve  
me, have I ever paid a compli-  
ment at the expence of Truth.  
The Author —

FACSIMILE OF FULL-PAGE INSCRIPTION  
BY ROBERT BURNS

[NUMBER 149]

## FIRST IRISH EDITION

- 146 BURNS (ROBERT). Poems, chiefly in the Scottish Dialect.  
*Engraved portrait by Halpin.*

Dublin: Printed for William Gilbert, 1789

12mo, green crushed levant morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges, by Riviere. In a half green morocco slip case.  
 FIRST IRISH EDITION. With the original last blank leaf.

- 147 BURNS (ROBERT). Alloway Kirk; or, Tam O'Shanter. A tale.

N.p., n.d. [circa 1791]

8 pp., 12mo, boards, morocco back, uncut.

FIRST EDITION. FIRST ISSUE, BEFORE CORRECTION OF THE TITLE-PAGE, WITH THE WORD "ALLOWAY" SPELT WITH ONE "L". EXCEEDINGLY RARE. With the William H. Dunwoody bookplate.

- 148 BURNS (ROBERT). Verses to the Memory of James Thomson, Author of the Seasons. To which is added, A Poem, Written in Carse Hermitage, by Nithside; by the same author. And an Epitaph on Sir Isaac Newton.

N.p., n.d. [circa 1791]

8 pp., 12mo, boards, morocco back, uncut (two centre leaves remargined at the top).

FIRST EDITION. EXCEEDINGLY RARE. With the William H. Dunwoody bookplate.

### WITH A FULL PAGE INSCRIPTION BY ROBERT BURNS PRESENTING THESE VOLUMES TO HIS FRIEND JOHN M'MURDO

149. BURNS (ROBERT). Poems, Chiefly in the Scottish Dialect. Second Edition, considerably enlarged. *Photograph portrait of Burns after Nasmyth inserted in the first volume, and engraved portrait after Nasmyth in the second.*

Edinburgh: Printed for T. Cadell and William Creech, 1793

2 vols., 12mo, crimson crushed levant morocco, gilt fillet borders, gilt edges, by Bain. In a crimson levant morocco book-shaped solander case.

On the verso of the half-title, Burns has written at the top:

*"To John M'Murdo Esquire  
 Drumlanrig."*

An inch farther down begins his splendid inscription:

*"Will Mr. M'Murdo do me the favor to accept of these Volumes; a trifling, but sincere mark of the very high respect I bear for his worth as a Man, his manners as a Gentleman, & his kindness as a Friend—However inferiour now, or afterwards, I may rank as a Poet; one honest virtue, to which few Poets can pretend, I trust I shall ever claim as mine:—to no man, whatever his station in life, or his power to serve me, have I ever paid a compliment at the expence of Truth. The Author."*

RARELY IS A PRESENTATION INSCRIPTION SUCH AS THIS BY ROBERT BURNS TO JOHN M'MURDO FOUND IN ANY BOOK BY ANY WRITER.

At the foot of the title-page of the first volume is written in a later hand: *"To Joseph Dary Cunningham. Ben: Engins."*

On one of the fly-leaves in this same volume is a copy in another hand of the verses written on a pane of glass in Mr. M'Murdo's house by Robert Burns.

With the Castlecraig Library and William K. Bixby bookplates.

[SEE ILLUSTRATION PRECEDING PAGE]

- 150 **BURNS (ROBERT).** An Address to the Deil. By Robert Burns. With the Answer. By John Lauderdale, near Wigton.

Printed in the Year 1795

12mo, boards, morocco back, uncut (discolored by time).

FIRST EDITION, EXCEEDINGLY RARE. With the signature of W. Burton on the margin of the title-page. With the William H. Dunwoody bookplate.

### A VERY RARE BURNS VOLUME

- 151 **BURNS (ROBERT).** The Poetical Miscellany; containing Posthumous Poems, Songs, Epitaphs and Epigrams. And Several Other Poetical Pieces Original and Selected. *Engraved frontispiece by Scott after Carse.* Glasgow, Printed by Chapman and Lang, for Stewart & Meikle, 1800

Letters Addressed to Clarinda, &c.

Glasgow: Printed by Niven, Napier and Khull; For T. Stewart, 1802

2 vols. in one, 16mo, green levant morocco, gilt tooled border on the sides, gilt inside dentelles, gilt edges (frontispiece frayed). In a green morocco slip case.

FIRST COLLECTED EDITION OF "THE POETICAL MISCELLANY"; FIRST EDITION OF THE "LETTERS". "The Poetical Miscellany" consists of seven separate pamphlets, each containing several poems, with separate title-pages and pagination. They are preceded by the general title-page, noted above, a note "to the Public", and a List of Contents. The separate title-pages are as follows: "The Jolly Beggars; or, Tatterdemallions," etc.; "The Kirk's Alarm: A Satire," etc.; "Holy Willie's Prayer," etc.; "Extempore Verses on Dining with Lord Daer," etc.; "The Inventory," etc.; "The Henpeck'd Husband," etc.; "The Passage of Mount St. Gothard, by the Dutchess of Devonshire. To which are added, The Chevalier's Lament, The Lass of Gowrie, [etc.] by Robert Burns." In the "Note to the Public", we read that "a number of these pieces were never published before," and, below the List of Contents, "N. B. Any of the above Numbers may be had separately at 2d. each." This publication is of the GREATEST RARITY, as there appears to be no record of another copy except in the British Museum. With the W. K. Bixby bookplate.

### CHARMING ORIGINAL DRAWINGS BY STOTHARD

- 152 **[BURNS (ROBERT).]** A Series of 15 small original studies and sketches in pen, pencil, and wash, by Stothard, for the illustrations to the edition of Burns's Poems published by Cadell in 1814.

Tipped on sheets and bound in folio, boards.

AN EXTREMELY INTERESTING SERIES OF SKETCHES, arranged in a folio scrap-book with the passages illustrated written beneath. The series open with a tiny sketch in pen-and-ink of the poet's head, in profile to left, and a view in water-colors of the farm he occupied at Ellisland.

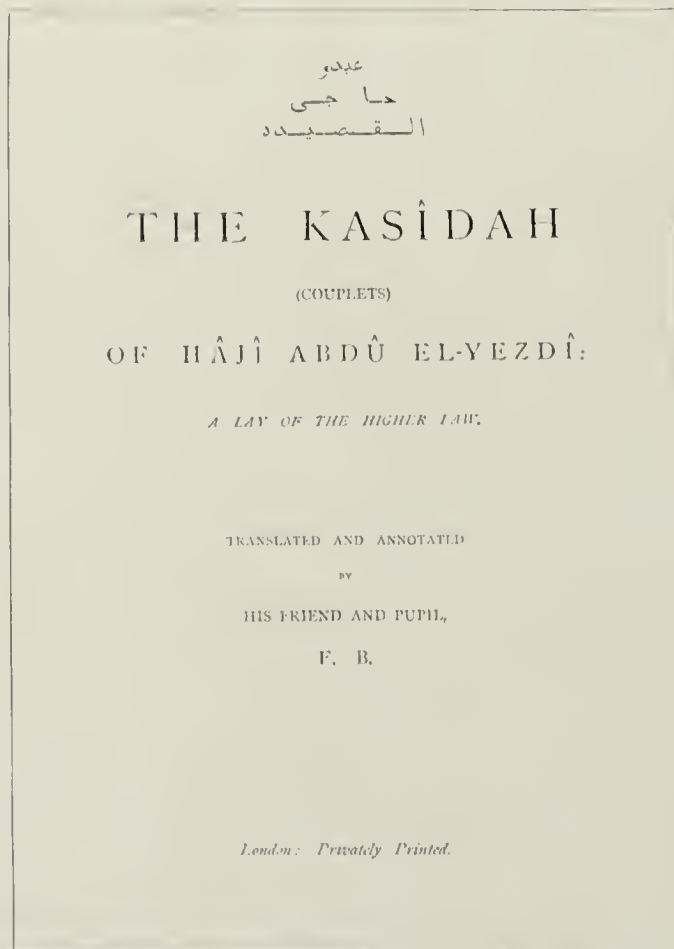
These sketches would greatly enhance a copy of the Cadell edition of Burns' Poems, with these first sketches inserted beside Cromek's engravings as finally published. From the Balmanno Collection. (See catalogue clippings laid in).

- 152A [BURTON (SIR RICHARD F.)] The Kasîdah of Hâjî Abdû El-Yezdî. Translated and annotated by his Friend and Pupil, F. B.  
London: Privately Printed, [1880]

4to, original yellow wrapper, lower edges uncut (back a little worn). In a blue morocco case.

FIRST ISSUE OF THE FIRST PRIVATELY PRINTED EDITION of which only a few copies were printed for the use of Burton and his friends. The second issue, exactly the same as the first issue except that the title-page was dated 1880, was published the same year. Almost no copies were sold and the remainder were returned to Burton. IT IS EXCESSIVELY RARE.

The poem was written twenty-seven years before publication, and after Burton's return from Mecca. Hâjî Abdû El-Yezdî is one of the pseudonyms used by Burton, and in his foreword to the reader, to disguise his authorship, he calls himself the translator, and signs "F.B." or Frank Baker, an English nom de plume from Francis, his second name, and Baker, his mother's family name. It is a great poem and increasing in appreciation.



MUCH-REDUCED FACSIMILE OF TITLE-PAGE

A LARGE AND BEAUTIFUL COPY

- 153 [BURTON (ROBERT).] The Anatomy of Melancholy, What it Is. With all the Kindes, Causes, Symptomes, Prognostickes, and Several Cures of it. In Three Maine Partitions, etc.

At Oxford: Printed by Iohn Litchfield and Iames Short, 1621

Thick small 4to, original calf, blind tooled borders (recased, new end-papers; binding only slightly worn, and a few minute repairs). In a brown levant morocco solander case.

FIRST EDITION, with the errors in pagination; the unpagged leaves at the end "the Conclusion of the Author to the Reader," and the leaf of Errata. With the Walter T. Wallace bookplate.



SECOND SESSION

NUMBERS 154-325

ONE OF THE CHOICEST COPIES KNOWN

- 154 BUTLER (SAMUEL). Hudibras. The First Part. Written in the time of the late wars. *Device*.

London: Printed by J. G. for Richard Marriot, 1663

8vo, original calf, some leaves uncut.

FIRST AUTHORIZED EDITION of Part I. With the leaf: Imprimatur. Jo. Berkenhead. November 11, 1662. There are five editions of this authorized Part I, two in 8vo and three in 12mo; there are also at least three unauthorized editions. At the end is written in pencil: "Perfect B. Quaritch F.S.Ferguson 16. xi. 1904."

Hudibras. The Second Part. By the Authour of the First. *Device*.

London: Printed by T. R. for John Martyn, and James Allestry, 1664  
8vo, original calf.

FIRST EDITION of Part II. With the leaf: Imprimatur, Roger L'Estrange. Novemb. 5th. 1663. There are no spurious editions of the Second Part, but there was a spurious poem published in the latter part of 1663 called the "Second Part" which is not by Butler.

Hudibras. The Third and last Part. Written by the Author of the First and Second Parts. London: Printed for Simon Miller, 1678

8vo, original calf. With the leaf of Errata at the end.

FIRST EDITION of Part III. No leaf of License was issued with this Edition. There is another edition of this year which has a License on the verso of the title-page, and with the Errata corrected.

Together 3 vols., each volume enclosed in a dark green levant morocco solander case. The Van Antwerp-Canfield-Chew copy, and ONE OF THE FINEST COPIES IN EXISTENCE. All three volumes are in the original calf binding, not quite uniform, but nevertheless as issued. During the time between the issue of the First and Third Parts the style of binding in vogue underwent a change. With the Beverly Chew bookplate.

- 155 BUTLER (SAMUEL). A First Year in Canterbury Settlement. *Folding map*. London: Longman, etc., 1863

8vo, original red cloth, some edges uncut (slightly rubbed and shaken). In a morocco bound cloth slip case.

FIRST EDITION OF BUTLER'S FIRST BOOK. EXTREMELY RARE. The map is intact, and save for one or two slight stains, the text is clean.

PRESENTATION COPY OF "EREWTHON"

- 156 [BUTLER (SAMUEL).] Erewhon; or, Over the Range.

London: Trübner & Co., 1872

12mo, original brown cloth. In a morocco bound cloth slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "To Miss Johnson with the author's very kind regards—Ap. 4, 1872." With the Harry Glemby bookplate.

To Miss Johnson  
with the author's  
very kind regards—  
Ap. 4. 1872

[NUMBER 156]

- 157 [BUTLER (SAMUEL).] Erewhon; or, Over the Range.  
London: Trübner & Co., 1872

140. — 12mo, original brown cloth. In a morocco bound cloth slip case.  
FIRST EDITION.

#### PRESENTATION COPY FROM THE AUTHOR

- 158 [BUTLER (SAMUEL).] The Fair Haven. By the late John Pickard Owen, edited by William Bickersteth Owen, with a Memoir of the Author.  
London: Trübner and Co., 1873

170. — 8vo, original green cloth, uncut (inner joints cracked). In a morocco bound cloth slip case.

FIRST EDITION OF ONE OF THE AUTHOR'S RAREST BOOKS. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*T. H. Edwards with the author's very kind regards.*" With the errata slip.

#### PRESENTATION COPY FROM THE AUTHOR

- 159 BUTLER (SAMUEL). Evolution, Old and New.  
London: Hardwicke and Bogue, 1879

120. — 8vo, original brown cloth, uncut and partly unopened. In a morocco bound cloth slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: "*R. B. Sharpe from the author.*"

#### PRESENTATION COPY FROM THE AUTHOR

- 160 BUTLER (SAMUEL). Unconscious Memory.  
London: David Bogue, 1880

140. — 12mo, original brown cloth, uncut and partly unopened. With the slip of errata. In a morocco bound cloth slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*For Mr. Edwards with the author's kind regards.*"

#### PRESENTATION COPY FROM THE AUTHOR

- 161 BUTLER (SAMUEL). Selections from Previous Works.  
London: Trübner & Co., 1884

230. — 8vo, original brown cloth, upper edges uncut. In a morocco bound cloth slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*Miss Helen Zimmern with very kind regards from S. Butler.*"

A CHOICE COPY. With the Helen Zimmern bookplate.

- 162 BUTLER (SAMUEL). Luck, or Cunning, as the main means of Organic Modification?  
London: Trübner & Co., 1887

90. — 12mo, original brown cloth, upper edges uncut as issued. In a morocco bound cloth slip case.

FIRST EDITION. Inscribed: "*Presentation copy from Samuel Butler,*" on the half-title, probably in the hand of the recipient.

- 163 BUTLER (SAMUEL). *Ex Voto: An account of the Sacro Monte or New Jerusalem at Varallo-Sesia. Illustrations.*  
London: Trübner & Co., 1888  
12mo, original brown cloth, uncut (some leaves slightly foxed, and inner hinges cracked, name of early owner on half-title).  
FIRST EDITION.

#### PRESENTATION COPY FROM THE AUTHOR

- 164 BUTLER (SAMUEL). *A Lecture on the Humour of Homer.*  
Cambridge: Metcalfe and Co., 1892

8vo, original wrappers. In a half red morocco slip case.  
FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the front wrapper: "*T. T. Greg with the author's kind regards.*"

- 165 BUTLER (SAMUEL). *On the Trapanese Origin of the Odyssey.*  
Map. Cambridge: Metcalfe and Co., 1893

8vo, original wrappers. In a cloth slip case.  
FIRST EDITION. THE AUTHOR'S OWN COPY, WITH HIS RUBBER NAME AND ADDRESS STAMP ON WRAPPER. With the Corrigendum slip. RARE.

- 166 BUTLER (SAMUEL). *The Life and Letters of Dr. Samuel Butler.*  
By his Grandson, Samuel Butler. *Illustrations and facsimiles.*  
London: John Murray, 1896

2 vols., 8vo, original maroon cloth, uncut. In a half morocco book-shaped slip case.  
FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: "*P. A. Daniel with the author's very kind regards. Augt. 15, 1898.*"

- 167 BUTLER (SAMUEL). *The Authoress of the Odyssey. Maps and illustrations.*  
London: Longmans, Green and Co., 1897

8vo, original red cloth, uncut. In a morocco bound cloth slip case.  
FIRST EDITION.

#### PRESENTATION COPY TO RICHARD GARNETT

- 168 BUTLER (SAMUEL). *Shakespeare's Sonnets.*  
London: Longmans, Green and Co., 1899

8vo, original green cloth, uncut. In a morocco bound cloth slip case.  
FIRST EDITION. FIRST ISSUE. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR TO THE LIBRARIAN OF THE BRITISH MUSEUM, inscribed on the title-page: "*R. Garnett with all best wishes from the author Nov. 7, 1899.*"

[SEE ILLUSTRATION]

*R. Garnett*  
*with all best wishes from*  
*the author Nov. 7. 1899*

[NUMBER 168]



- 169 BUTLER (SAMUEL). The Odyssey rendered into English Prose for the use of those who cannot read the Original. *Maps and illustrations.* London: Longmans, Green and Co., 1900

35 -  
8vo, original red cloth, uncut and unopened (back faded). In a morocco bound cloth slip case.

FIRST EDITION. PRESENTATION COPY, inscribed on the fly-leaf (presumably by the recipient): "W. H. Draper, a gift from the translator."

#### THE AUTHOR'S PRESS COPY OF THE ORIGINAL MANUSCRIPT

- 170 BUTLER (SAMUEL). Original Letter Press copy of the Original Manuscript of "Erewhon Revisited." 271 leaves, with many additions in pen-and-ink to conform to changes made in the original Manuscript, together with some corrections of punctuation, etc., in pencil. 4to, cloth. In a red levant morocco, silk-lined box.

27.000 -  
A FINE MANUSCRIPT, with the following inscription written on the first page, or half-title: "*Grant Richards with the author's very kind regards. June 25, 1901.*" At the end appears the statement by the author: "*Begun about Nov. 1, 1900—finished at Harwich Gr. E. Hotel April 8, 1901.*"

Laid in is a rare and fine photograph of the author, autographed by him, and inscribed: "*To Grant Richards Esqur. with S. B's very kind regards. Dec. 18, 1901.*" "*S. Butler. taken Nov. 19, 1901.*"

- 171 BUTLER (SAMUEL). The Way of all Flesh. London: Grant Richards, 1903

240 -  
8vo, original red cloth (inner hinges cracked). In a half red morocco slip case. FIRST EDITION. With the John Gray bookplate.

- 172 BUTLER (SAMUEL). The Note-Books of Samuel Butler, Author of "Erewhon." *Portrait.* London: A. C. Fifield, 1912

70 -  
12mo, original blue cloth, uncut. FIRST EDITION.

#### ORIGINAL MANUSCRIPTS, AUTOGRAPH LETTERS FIRST EDITIONS AND PRESENTATION COPIES OF THE WORKS OF LORD BYRON

NUMBERS 173-227

- 173 BYRON (LORD). Autograph Manuscript of his "Childish Recollections," written on 27 pages, mainly 4to. In a cloth portfolio.

This MS. was in the possession of Thomas Moore, Byron's biographer and friend, and bears the following note written by him on the paper cover:

11400 -  
"These MS. are what remains of 'Childish Recollections'—The only copy he ever wrote."

The MS. was used by Mr. E. H. Coleridge in preparing the definitive edition of Byron's "Poetry," as a source-book by which to arrive at an authoritative text. In volume one of this edition, published by John Murray in 1898, will be found full details of the editor's use of it.

The poem was first printed in Byron's privately issued second volume of poems, which took the place of his first volume, "Fugitive Pieces." This was printed by Ridge of Newark in 1807, under the title, "Poems on Various Occasions." (See No. 176). The poem was also included in Byron's first published work, "Hours of Idleness."

On the first page of this MS. is pencilled the motto used by Byron at the head of the poem when it was included in "Hours of Idleness":—

"I cannot but remember such things were,  
And were most dear to me."

[DESCRIPTION CONTINUED ON PAGE FIFTY]



+  
 Hours of my youth, when nurtured in my breast,  
 To love a Stranger, Friendship made me fast,  
 Friendship the true speculative bond of youth,  
 When every artifice became thine with truth,  
 Unthought thy cowardly freedom how to seize,  
 And check each impulse with prudential care,  
 When all the feel our honest souls disclose,  
 In love to friends, in open hate to foes,  
 No carnished tales the lips of youth repeat,  
 No dark bought knowledge purchased by deceit,  
~~The faults of youth but age with sunny views,~~  
~~And youth's bright spring with its own seeds of care;~~  
 Experience's the gift of lengthen'd years,  
 Learning with age the path of prudence wears,

REDUCED FACSIMILE OF  
 ONE OF TWENTY-SEVEN PAGES OF MANUSCRIPT OF  
 BYRON'S "CHILDISH RECOLLECTIONS"

[NUMBER 173]

These lines from *Macbeth* Byron wrote across the length of the page. They were not used for the "Poems on Various Occasions."

"CHILDISH RECOLLECTIONS" is of unusual biographical interest and value. It embodies the youth's first impressions of his early school-days at Aberdeen and of his rambles in the country of the neighborhood. It also gives his memories of his life at Harrow School, of his reactions towards the Headmaster and his tutor, and of his friendships with his schoolmates. To all these he refers by means of assumed names, and the recital is one of intimate association.

[SEE ILLUSTRATION PAGE 49]

### AN UNOPENED COPY ON LARGE PAPER

- 174 **BYRON (LORD).** Hours of Idleness, a Series of Poems, Original and Translated. Newark: Printed and Sold by S. and J. Ridge, 1807

550. — Tall 8vo, original boards, with original back strip label, uncut. In a half morocco slip case.

LARGE PAPER COPY OF THE VERY RARE FIRST EDITION, AND PROBABLY UNIQUE IN THIS STATE. With the half-title. This was Byron's FIRST PUBLISHED BOOK as the two which preceded it were privately distributed.

- 175 **BYRON (LORD).** Hours of Idleness, a Series of Poems, Original and Translated. Newark: Printed and sold by S. and J. Ridge, 1807

300. — 8vo, original boards, uncut (rehinged & repaired). In a crimson levant morocco solander case.

FIRST EDITION, WITH THE HALF-TITLE. VERY RARE.

### ONCE OWNED BY BYRON'S HALF-SISTER AUGUSTA

- 176 **BYRON (LORD).** Poems on Various Occasions. Newark: Printed by S. & J. Ridge, 1807

8vo, original boards (hinges weak) uncut, pink paper label. In a half green morocco slip case.

FIRST EDITION, AND BYRON'S SECOND VOLUME OF JUVENILIA. As Byron's first volume was destroyed by him (all but four copies), this remains the FIRST of his attempts to appeal to the public as a poet. Of this volume Moore states that ONLY 100 COPIES WERE PRINTED. It owed its existence to the destruction of the first book of poems "Fugitive Pieces," printed in 1806 by the same printers who produced this book.

3000. — THE PRESENT COPY WAS THE ONE GIVEN BY BYRON TO HIS STEP-SISTER, "Augusta," and her autograph appears on the half-title and on the title-page, where she has added her middle name of "Mary." On p. 33, following the title of the poem "On the death of a young lady, cousin to the author, and very dear to him," Augusta Byron has written the name of "Miss Parker." There are two corrections made in the text, on p. 55 and on p. 115, consisting of one letter in each instance, possibly by Byron himself, before presenting the volume to his step-sister. It was of this Augusta that it was once darkly and secretly whispered she was the cause of the separation between Byron and his wife.

[SEE ILLUSTRATION]

- 177 **BYRON (LORD).** Poems Original and Translated. *Engraved frontispiece.* Newark: Printed and sold by S. and J. Ridge, 1808

750. — 12mo, original boards, paper label (scraped, and back strip a little defective), uncut.

SECOND EDITION, but the FIRST to contain several poems: "Song," "To the Duke of D—," "To the Earl of —," etc.

*Augusta Mary Byron*  
**P O E M S**

ON

VARIOUS OCCASIONS.

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VIRGINIUS PUEBISQUE CANTO.  
Hor. Lib. 3. Ode 1.

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NEWARK: PRINTED BY S. & J. RIDGE.  
MDCCCLII.

REDUCED FACSIMILE OF TITLE-PAGE  
WITH SIGNATURE OF BYRON'S HALF-SISTER  
[NUMBER 176]

## FOUR PAGES OF THE ORIGINAL MANUSCRIPT OF "ENGLISH BARDS"

- 178 **BYRON (LORD)**. Four Pages of the Original Manuscript of "English Bards and Scotch Reviewers," 4to, with corrections.

700 — The lines here written will be found in the Second Edition, beginning line 47. "*I, too, can scrawl, and once upon a time,*" and ending at line 74. The second sheet begins with the line "*Or, hail at once the patron and the pile,*" which will be found at line 620, continuing to line 649, reading: "*Nor leave much mystery for the wedding night.*" There are quite a few changes in words between these pages and the printed book.

## A CHOICE COLLECTION OF EARLY EDITIONS OF "ENGLISH BARDS AND SCOTCH REVIEWERS"

- 179 **BYRON (LORD)**. English Bards and Scotch Reviewers. A Satire. London: Printed for James Cawthorn, n.d.

12mo, original printed boards, uncut (slight repair to back).

FIRST EDITION, with half-title and with the watermark "1805," and with the spelling "Despatch" on p. 5, line 7. With the W. F. Maitland and John Drinkwater bookplates, and autograph and note of the latter on the fly-leaf.

425 — **BYRON (LORD)**. The same. Second Edition, with considerable additions and alterations. London: Printed for James Cawthorn, 1809

8vo, polished Cambridge calf, by Riviere.

SECOND EDITION. Inserted is a 2-p. A. L. s. by Henry Brougham to Mr. Gibson.

**BYRON (LORD)**. The same. Third Edition.

London: Printed for James Cawthorn, 1810

8vo, original boards, uncut (back worn).

THIRD EDITION. This edition shows the differences and alterations by Byron who regretted his strictures upon some of his contemporaries and greatly modified them.

**BYRON (LORD)**. The same. Fourth Edition.

London: Printed for James Cawthorn, 1810

8vo, original boards, uncut (worn & hinges weak).

FOURTH EDITION, AND A LARGE PAPER COPY. This differs from the ordinary Fourth Edition, but is exactly the same as the Third Edition as to contents.

**BYRON (LORD)**. The same. First American Edition.

Philadelphia: Brannan and Morford, 1811

8vo, original wrappers, uncut.

FIRST AMERICAN EDITION.

Together 5 vols. In a half morocco slip case, with protecting covers.

- 180 **BYRON (LORD)**. The Genuine Rejected Addresses, presented to the Committee of Management for Drury-Lane Theatre; Preceded by that written by Lord Byron, and Adopted by the Committee.

London: Printed and Sold by B. McMillan, 1812

95- 8vo, original boards, uncut, paper label (back defective and shaken). In a half brown morocco slip case.

FIRST EDITION. Byron's Address was the one selected to be spoken upon the opening of Drury-Lane Theatre, and Mr. Elliston was chosen to recite it.



## TWO LEAVES FROM A POET'S HEART

- 181 **BYRON (LORD).** Original Autograph Manuscript of "Childe Harold's Pilgrimage," Canto Three, Stanzas I, II, III, CXV, CXVI, CXVII, CXVIII. Written on 4pp., 4to. In a brown levant morocco portfolio.

AN AMAZING SURVIVAL OF THE FIRST AND THE LAST LEAVES OF BYRON'S ORIGINAL MANUSCRIPT OF THE THIRD CANTO OF "CHILDE HAROLD'S PILGRIMAGE," containing the first three and the last four stanzas—the former containing his expressions of lover for his daughter Ada, and the latter a prophecy of her love for him, even though she knew him not.

Early in May 1816, Byron, who was then living in Switzerland in proximity to the Shelleys, commenced to write this Canto. By the end of June it was finished, and having made a fair copy of it he gave it to Claire Clairmont to transcribe for him. When the time came to send it to Murray, the publisher, he gave his own copy to Scrope Davis to take to Murray, and the transcript made by Claire Clairmont, he gave to Shelley to take to Murray. The latter was delivered by Shelley—but THE ORIGINAL MANUSCRIPT ENTRUSTED TO SCROPE DAVIS TO DELIVER NEVER REACHED ITS DESTINATION, AND HAS NEVER BEEN HEARD OF SINCE, save these two leaves and a few scraps, which Murray had in his possession some years ago. The first leaf of these two had been torn in half, and is now repaired.

As Mr. Temple Scott has said concerning these two leaves, when one reads the first three and the last stanzas, one comes to the conclusion that "some definite intention must have kept them together, and saved them from destruction."

### Stanza I

*"Is thy face like thy mother's—my fair child?  
Ada! sole daughter of my house and heart—  
When last I saw thy young blue eyes they smiled—  
And then we parted—not as now we part—  
But with a hope". . .*

### Stanza 97

*"My daughter! with thy name this song begun—  
My daughter! with thy name thus much shall end—  
I see thee not, I hear thee not, but none  
Can be so wrapt in thee—thou art the Friend  
To whom the shadows of far years extend;  
Albeit my brow thou never should'st behold,  
My voice shall with thy future visions blend,  
And reach into thy heart, when mine is cold,  
A token and a tone, even from thy father's mould."*

To again quote from Mr. Temple Scott:

*"For they contain—and they alone of all the canto's hundred and seventeen stanzas contain—the poet's motive for writing the poem. They were the leaves of his own heart separated and kept apart by him, perhaps, for his heart's solace. The consummate expression of that motive, as here given, is one of the highest reaches of Byron's poetic eloquence, and for more than a century it has set the world akin to him in sympathy, as few others of his writings have done."*

- 182 **BYRON (LORD).** Childe Harold's Pilgrimage. A Romaunt. Cantos I and II. 4to, London, 1812; The same. Canto III. 8vo, 1816; The same. Canto IV. 8vo, London, 1818.

London: John Murray, 1812-6-8

Together 4 vols. in three, 4to and 8vo, half brown levant morocco, uncut.

FIRST EDITION OF ALL THE VOLUMES. CHOICE COPIES, WITH THE HALF-TITLES, and with the advertisements of Murray's publications at the end of the volumes. In the first volume there is a plate at the end containing a facsimile of a Romaic letter. No half-title was issued to the first Canto.

Sig. BB (pp. 189-190 of the first volume) is a cancel leaf. In the cancelled leaf, the poem on page 189 bore the title: "Written beneath a Picture of J—U—D"; in this cancel leaf, the title reads: "Written beneath a Picture."

A VOLUME OF AMAZING ASSOCIATION INTEREST  
THE BOOK WHICH BROUGHT BYRON TO  
THE NOTICE OF MISS MILBANKE

- 183 BYRON (LORD). Childe Harold's Pilgrimage. A Romaunt. Cantos I and II. London: Printed for John Murray, 1812

4to, blue crushed levant morocco, gilt back and borders, with gilt corner ornaments; doublures of brown levant morocco, gilt borders, end leaves of blue moiré silk, by Stikeman. In a slip case.

IMMACULATE COPY OF THE FIRST EDITION, AND OF CONSUMMATE ASSOCIATION INTEREST.

5100. — After Byron awoke one morning and found himself famous, he sent THIS COPY OF HIS WORK to his friend of Trinity College days, William John Bankes, and on the fly-leaf is the inscription in Byron's hand: "*To W. J. Bankes Esqre. from his friend the Author. March 4, 1812.*" Beneath Byron's inscription the recipient has written: "*Very soon after I had it I lent this book to Miss Milbanke who was then unacquainted with Ld. Byron. She returned it to me with a note expressing her admiration for the Poem—W. J. B.*" THE FIRST LINK OF THE CHAIN WHICH WAS TO BECOME SO HEAVY FOR BOTH MISS MILBANKE AND BYRON WAS THUS UNWITTINGLY FORGED. What followed in the days of ripening acquaintance ending in Miss Milbanke accepting Lord Byron's attentions and love is well-known and has been told many times by the biographer, but never has there been a more intimate relation of fact THAN IS CONTAINED IN AN AUTOGRAPH LETTER BY MISS MILBANKE TO HER FRIEND EMILY, WHICH IS SEEN IN THE FOLLOWING NUMBER.

[SEE ILLUSTRATION]

MISS MILBANKE'S LETTER TO HER FRIEND EMILY  
ANNOUNCING HER ENGAGEMENT TO BYRON

- 184 [BYRON (LORD).] Milbanke (Anna Isabel). Autograph Letter signed with her initials A. B. 2 pp., 4to. Seaham, Sept. 23, no year. To "My dearest Emily."

400 — "I have to communicate an event which will I am sure interest you greatly—An event that affords me the best prospect of happiness and gives the highest satisfaction to my parents—I am engaged to marry Lord Byron— Convinced by intimate knowledge and deep investigation that he invites my highest esteem whilst he possesses my strongest affection I feel myself honored in the choice—and I expect of your candour and kindness that you will rely more on the opinion which we have had reason to form than on the vague prejudices of the world— You have also, I trust, a sufficient confidence in my principles to believe that I would not marry any man whom I could not 'honour' as well as 'love'. It is no precipitate step— The attachment has been progressive for two years, and I now own it with feelings of happiness that promises to be durable as they are deep— You will not wish me at present to write on other topics— Believe me, whatever else I may be, always Your very affect. friend

A. M.

Seaham

Sept. 23."

HERE THEN, IS THE END OF THE FIRST CHAPTER OF A ROMANCE WHICH BEGAN ON March 4th, 1812, WHEN BYRON SENT TO HIS FRIEND BANKES A COPY OF THE FIRST AND SECOND CANTOS OF "CHILDE HAROLD'S PILGRIMAGE."

To W. J. Bankes Esq.  
from his friend  
the Author.

March 4<sup>th</sup> 1812

very soon after I had it, I lent this book to Miss  
Milbanke who was then unacquainted with Lord Byron  
She returned it to me with a note expressing her admiration  
of the Poem —  
1813—

FACSIMILE OF BYRON'S INSCRIPTION TO  
HIS FRIEND W. J. BANKES IN THE COPY  
OF "CHILDE HAROLD'S PILGRIMAGE"  
WHICH WAS READ BY MISS MILBANKE  
WHOM BYRON AFTERWARDS MARRIED

[NUMBER 183]

WITH A PAGE OF MANUSCRIPT CORRECTION  
IN BYRON'S HAND

185 BYRON (LORD). The Bride of Abydos. A Turkish Tale.  
London: Printed . . . for John Murray, 1813

8vo, blue crushed levant morocco, fillet borders, inside borders, uncut, original  
wrappers as issued, bound in, by Toof.

75. — FIRST EDITION. The list of Errata is wanting, but has the lines incorrectly  
numbered of Canto I, 483 instead of 482, and those of Canto II, numbered 722  
lines instead of 724. As nearly all the copies of this edition had the errors  
corrected while the book was in press it may be fairly assumed that this is one  
of the early issues. No half-title was issued with the book.

AT PAGE 53 A PAGE OF MANUSCRIPT IN BYRON'S HAND HAS BEEN INSERTED regard-  
ing a correction to be made in lines 583 and 584 in Canto II, reading as follows:

"A correction in the last sent paragraph of the MS. which may as well be  
attended to now—

May there be marked—and eye may note  
Let it be thus:

May there be marked—nor far remote  
A broken torch—an oarless boat, &c., &c.

You will easily find the lines, they are in the last sent, in the last paragraph  
but one of 2nd Canto, send this correction off directly—pray—Yrs. B."

On the back of the note Murray has noted: "1813 Nov. 10. Bride of Abydos. (a  
correction)."

With the W. K. Bixby bookplate.

186 BYRON (LORD). The Giaour, a Fragment of a Turkish Tale.  
London: Printed . . . for John Murray, 1813

8vo, original wrappers (rebacked), uncut. In a half brown morocco slip case.  
FIRST EDITION. FINE COPY with the half-title. With the W. K. Bixby bookplate.

PROBABLY UNIQUE IN THE ORIGINAL STATE

187 [BYRON (LORD).] Waltz: An Apostrophic Hymn. By Horace Hornem, Esq.

London: Printed . . . for Sherwood, Neely, and Jones, 1813

4to, stitched, without wrappers, as issued. In a felt-lined cloth box case.

FIRST EDITION OF THIS EXCESSIVELY RARE POEM BY BYRON IN EXCEPTIONAL ORIGINAL STATE, as when on rare occasions a copy is met with it has been bound separately or with other pieces.

It was sent to Murray who was instructed by Byron to publish it anonymously. Murray not only disguised the author, but also himself, as he published the verses through another firm. The second edition, however, bore his imprint.

[SEE ILLUSTRATION]

W A L T Z:

AN

A P O S T R O P H I C   H Y M N.

BY

HORACE HORNEM, ESQ.

*"Qualis in Eurotæ ripis, aut per juga Cynthi  
"Exerget DIANA choros."*—OVID.

London:

PRINTED BY S. GOSNELL, LITTLE QUEEN STREET, HOLBORN,  
FOR SHERWOOD, NEELY, AND JONES, PATERNOSTER ROW.

1813.

(Price Three Shillings.)

REDUCED FACSIMILE OF THE TITLE-PAGE  
OF EXCESSIVELY RARE PAMPHLET BY BYRON  
IN IMMACULATE CONDITION

[NUMBER 187]



## WITH AN AUTOGRAPH LETTER BY BYRON

188 BYRON (LORD). The Corsair, a Tale.

London: Printed . . . for John Murray, 1814

8vo, blue crushed levant morocco, gilt fillet borders, inside gilt borders, uncut, original wrappers as issued, bound in, by Toof.

FIRST EDITION. Second Issue, with 108 pp. and the printer's imprint on that page.

75. INSERTED IS AN AUTOGRAPH LETTER BY BYRON, 1 p., 8vo, undated and without the name of the recipient, but undoubtedly written to Murray, his publisher, regarding a correction to be made in the poem.

*"I send you one more after thought—if possible—(and even in an erratum if too late for the body corporate) insert it—as it is on a topic which it was almost inexcusable to forget.*

*Ever yrs.*

B

*P. S. One line in answer with a pencil."*

In all probability the after thought was the change he had made in 1809 in the last line of his poem "Inscription on the Monument of a Favourite Dog," which had been first printed in Hobhouse's "Imitations and Translations." It is here correctly printed as he altered it. [See No. 203.] With the W. K. Bixby book-plate.

189 BYRON (LORD). Lara, a Tale. Jacqueline, a Tale. [By Samuel Rogers].

London: Printed for John Murray, 1814

35. 12mo, original boards (worn), uncut, paper label. In a blue levant morocco solander case.

FIRST EDITION.

190 [BYRON (LORD).] Ode to Napoleon Buonaparte.

London: Printed for John Murray, 1814

00. 8vo, half morocco.

FIRST EDITION, with the half-title.

191 [BYRON (LORD).] Ode to Napoleon Buonaparte. Second Edition.

London: Printed for John Murray, 1814

750. 8vo, original printed wrappers.

Second Edition. With the half-title.

192 [BYRON (LORD).] Monody of the Death of the Right Honourable R. B. Sheridan, written at the request of a Friend. To be spoken at Drury Lane Theatre.

London: Printed for John Murray, 1816

80. 8vo, polished calf, gilt back, gilt fillet borders, inside dentelles, by Wood.

FIRST ISSUE OF THE FIRST EDITION. With the half-title. The last four lines are carried over to page 12, differing from the Second Issue, where they end page 11.

193 [BYRON (LORD).] Monody on the Death of the Right Honourable R. B. Sheridan, written at the request of a Friend. To be spoken at Drury Lane Theatre.

London: Printed for John Murray, 1816

60. 8vo, polished calf, gilt back, gilt fillet borders, inside dentelles, by Riviere.

FIRST EDITION, Second Issue. With the half-title. In this issue the poem ends on page 11.

A FOUR VOLUME SET OF HIS WORKS WHICH  
BYRON PRESENTED TO MRS. HERVEY

194 BYRON (LORD). The Works of the Right Honorable Lord Byron.  
*Engraved plates after Stothard.*

London: Printed for John Murray, 1815

4 vols., 12mo, polished calf, red leather labels.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, with inscription on the fly-leaf of the first volume: "*To Mrs. Hervey with ye Author's best respects—July 20th 1815.*" The autograph of the recipient "Eliz: Hervey" who was the author of "Amabel" (1813) and other novels, appears in each volume. With the James William Ellsworth bookplate.

[SEE ILLUSTRATION]

To  
Mrs Hervey  
with ye Author's best  
respects. —  
July 20<sup>th</sup> 1815.

[NUMBER 194]

195 [BYRON (LORD).] On John William Rizzo Hoppner. Born at Venice on the eighteenth of January, 1818.

[Colophon] Printed in the Seminary of Padua, [1818]

Small 8vo, original red boards (back a little worn). In a blue morocco slip case, with flap.

EXCESSIVELY RARE. Of this little book there were but SIX copies printed by Richard Belgrave Hoppner, the father of the boy whom Byron memorialized in the four line verse, to which his name is appended. Besides English, the poem appears in Greek, Latin, Italian, the Venetian dialect, German, French, Spanish, Illyrian, Hebrew, Armenian and Samaritan.

## ALL THE CANTOS OF "DON JUAN" IN ORIGINAL BOARDS

- 195A **BYRON (LORD)**. Don Juan. Cantos I. and II. 1819; Cantos III. IV. and V. 1821; Cantos VI. VII. and VIII. 1823; Cantos IX. X. and XII. 1823; Cantos XII. XIII. and XIV. 1823; Cantos XV. and XVI. 1824.  
London, 1819-23

6 vols., 4to and 8vo. original boards, uncut. In a levant morocco solander case, by Riviere.

FIRST EDITIONS.

- 196 **BYRON (LORD)**. Mazeppa, a Poem. London: John Murray, 1819

8vo, original wrappers, uncut (back a little worn).

FIRST EDITION. With the half-title.

- 197 [**BYRON (LORD)**.] The Vampyre; A Tale.

London: Printed for Sherwood, Neely, and Jones, 1819

8vo, original wrappers (back defective and fly-leaf torn), uncut.

FIRST EDITION. With the half-title.

- 198 **BYRON (LORD)**. Sardanapalus, a Tragedy. The Two Foscari, a Tragedy. Cain, a Mystery. London: John Murray, 1821

Thick 8vo, original boards (rebacked), uncut, original paper label. In a half blue levant morocco slip case.

FIRST EDITION. With the half-title. With the name of Marianna Broughton on the fly-leaf and the William K. Bixby bookplate.

- 199 **BYRON (LORD)**. The Age of Bronze; or, Carmen Seculare et annus haud mirabilis. London: Printed for John Hunt, 1823

8vo, original wrappers, uncut. In a half brown morocco slip case.

FIRST EDITION. With the half-title. With the William K. Bixby bookplate.

- 200 **BYRON (LORD)**. The Island, or Christian and his Comrades. London: Printed for John Hunt, 1823

8vo, original wrappers (a little worn), uncut. In a half brown morocco slip case.

FIRST EDITION. With the half-title.

- 201 **BYRON (LORD)**. Lord Byron's Armenian Exercises and Poetry. Venice, in the Island of S. Lazzaro, 1870

16mo, original printed wrappers.

FIRST EDITION. Only 250 copies are said to have been printed.

- 202 **BYRON (LORD)**. A Political Ode. London: John Pearson, 1880

8vo, original printed wrappers.

One of 100 copies privately printed from its original publication in the "Morning Chronicle" of March 2, 1812. This Ode was hitherto unknown as Byron's production.

# BYRON'S COPY WITH MANUSCRIPT NOTE AND CORRECTION IN THE TEXT

- 203 [BYRON (LORD).] Hobhouse (J. C.). Imitations and Translations from the Ancient and Modern Classics, together with Original Poems never before published. Collected by J. C. Hobhouse.

London: Longman, etc., 1809

8vo, old red straight-grain morocco, gilt tooling, gilt edges (binding scuffed). In a crimson crushed levant morocco solander case.

FIRST EDITION. LORD BYRON'S COPY, with his note on page 191 changing the last line of his poem "Inscription on the Monument of a Favourite Dog" to read "I never knew but one—and here he lies (!)" adding the date "Novr. 1808." In the margin at the end Byron has written a more extended title "*Inscription on the monument of Boatswain a favourite Dog—who was born in Newfoundland May 1803—and died at Newstead Octr. 1808.*" He commenced an additional sentence, but did not finish it, deleting the three words—"at which period" which he had written.

Tipped on the fly-leaf is a manuscript note containing the statement that "*The book was purchased, with others, sold by the late Mr. Murray, when Lord B. went to Greece.*" With the W. K. Bixby bookplate.

[SEE ILLUSTRATION]

## MANUSCRIPT OF THE SUPPRESSED 61ST STANZA OF CANTO V OF "DON JUAN"

- 204 BYRON (LORD). A. L. s., 2 pp., 4to. Ra. [venna] 10. 30. 1820. To John Murray.

THE MANUSCRIPT OF THE SUPPRESSED 61st STANZA OF CANTO V OF "Don Juan."  
"In the M.S. sent . . . the other day—being the 5th Co of D. J. you will find the following stanza—the writer has been speaking of Babylon.—

'Twas famous too for Thisbe and for Pyramus  
And the calumniated Queen—Semiramis.'

Then follow eight lines, and Byron requests Murray to alter the last two. He asks Murray's opinions and intentions concerning the change. The letter was apparently written in much haste.

### HERE ARE THE SUPPRESSED LINES

"This injured Queen by Chronicles so coarse  
Has been accused (I doubt not by conspiracy)  
Of an improper friendship for the Horse  
(Love like Religion sometimes runs to heresy)  
This monstrous tale had probably its source  
(For such exaggeration here and there I see)  
In an Erratum of her horse for Courier  
I wish the Case could come before a Jury here."

"alter the last two lines to—

printing

"In or 'Courser' by mistake for 'Courier'

writing

"I wish the Case could come before a Jury here."

On the verso of the leaf of note-paper Byron adds:—

"or

"Pity the Case can't come before a Jury ear—

"but the other last line ending with 'Jury here' is better perhaps & I think it is—however take which you like, and let me know your ultime intentions & opinions."



Oh man! thou feeble tenant of an hour,  
 Debas'd by slavery, or corrupt by power,  
 Who knows thee well must quit thee with disgust,  
 Degraded mass of animated dust!  
 Thy love is lust, thy friendship all a cheat,  
 Thy smiles hypocrisy, thy words deceit!  
 By nature vile, ennobled but by name,  
 Each kindred brute might bid thee blush for shame.  
 Ye! who perchance behold this simple urn,  
 Pass on,—it honours none you wish to mourn;

To mark a friend's remains these stones arise,

*never known but one —*  
 I ~~know but one unchanged,~~ and here he lies, */!!*

*^ ^ ^*

*Nov 1800*

~~L.B.~~

*Inscription on the monument of <sup>a</sup> Beatwain a  
 favourite Dog — <sup>who was</sup> born in Newfoundland  
 May 1803 — and died at Newstead Oct. 1808.  
~~at which period~~*

**MAGNIFICENT BYRON MANUSCRIPT OF  
CANTOS XIV AND XV OF "DON JUAN"  
IN IMMACULATE CONDITION**

- 205 **BYRON (LORD).** The Original Autograph Manuscript of Cantos XIV and XV of "Don Juan." Written on 49 royal folio pages, signed at the end with Byron's flourish in use at this period. In a maroon levant morocco solander case.

CANTO XIV. 13 large folio leaves ( $17\frac{1}{2} \times 10\frac{1}{4}$  in.), twelve of which are written on both sides of each leaf. Stanza 93 is wrongly numbered 92, thus making 101 stanzas in all, instead of 100 as numbered in the manuscript.

Dated at the head of the first page (incorrectly), "Fy 23, 1814."

Dated correctly at the foot of the last page, "B. March 4th 1823."

CANTO XV. 12 large folio leaves ( $17\frac{1}{2} \times 10\frac{1}{4}$  in.), eleven of which are written on both sides of each leaf. Stanza 44 is misnumbered 43, thus making 99 stanzas in all, instead of 98 as numbered in the MS.

Dated at the head of the first page, "M<sup>h</sup> 8th 1823."

Dated at the foot of the last page, "End of Canto 15th. M<sup>h</sup> 25th 1823. B."

Both cantos were originally published by John Hunt—the first, with cantos XII and XIII, in 1823, and the second, with canto XVI in 1824. The two manuscripts are in fine condition, and are largely corrected and amended by Byron himself. Preserved in a watered-silk folding cover and enclosed in a dark red levant morocco solander case.

The first five cantos of this famous poem in their manuscript forms, are in the Pierpont Morgan Library; Cantos VI and VII are in the Ashley Library, London. These two cantos are the only ones of this poem which are likely to be offered for public sale. They come from the collection of John Murray.

1.

Of Me - from ~~and~~ Great Nature's or our own Abyss  
 Of Thought - ~~we could but snatch~~  
~~we could gather with like faintly -~~  
~~Forward there - not as yetted Man.~~

Perhaps the Man kind might find the path they wish -  
 But then turned still much good philosophy -  
 One System he cuts as then up - and this  
 Much as old System ate his propens -  
 Now when his brain found out gave him Stones  
 In him of sense - of those he made no bones. -

2.

But System doth remove the Titan's breath -  
 And cuts his parents - <sup>all but</sup> ~~although~~ <sup>little</sup> ~~then~~ digestion -  
 Is difficult: may - tell me - can you make fast  
 After due search - your faith to any question?  
 Look! back see again - see into the Hebe fast  
 You bind yourself and call some more the best one -  
 But Nothing more true than ~~not~~ to trust your senses -  
 And yet what are your other aids or senses? -

3.

For me - I know naught - nothing I long -  
 Admit - reject - contain, and what know you?  
 Record looks that you were born to do -  
 And that both may often all turn out untrue -  
 On Age may come - faint of Opportunity -  
 When nothing shall be either old or new -  
 Death - so called - ~~but a~~ <sup>is a</sup> ~~thing which makes Man weep -~~  
 And yet ~~and~~ <sup>is a</sup> ~~thing which makes Man weep -~~  
 And yet ~~and~~ <sup>is a</sup> ~~thing which makes Man weep -~~

4.

<sup>simple</sup>  
 The Sleep without dreams - often a long day  
 Of toil - is what we worst most - and yet  
 It is of day which has been more sweetest day -  
 The very minute that pays his debt  
 At once without ~~frustration~~ (an old way  
 Of paying debts which ~~frustrates~~ <sup>frustrates</sup> ~~regret~~ <sup>regret</sup> of  
 Lets out impatiently his smoking breath -  
 Laps from disgust of life - than dead of death -

# THE DREAM.

## I.

Our life is twofold : Sleep hath its own world,  
A boundary between the things misnamed  
Death and existence : Sleep hath its own world,  
And a wide realm of wild reality,  
And dreams in their developement have breath,  
And tears, and tortures, and the touch of joy ;  
They leave a weight upon our waking thoughts,  
They take a weight from off our waking toils,  
They do divide our being ; they become  
A portion of ourselves as of our time,  
And look like heralds of eternity ;  
They pass like spirits of the past,—they speak  
Like sibyls of the future ; they have power—  
The tyranny of pleasure and of pain ;

REDUCED FACSIMILE OF PRINTED PAGE OF "THE DREAM"

[NUMBER 206]

### ORIGINAL MANUSCRIPT OF "THE DREAM" WITH AN UNIQUE PRINTED COPY OF THE POEM PRINTED AND BOUND FOR LORD BYRON

206 BYRON (LORD). The Original Autograph Manuscript of "The Dream," written on 14pp., 4to, each leaf inlaid and bound opposite the printed version, which has occasional differences from the Manuscript.

4to, dark green morocco, special gilt tooling, gilt edges, by Burn and Son, with their ticket. In a blue morocco solander case.

AN UNIQUE AND EXTRAORDINARY VOLUME, CONSISTING OF THE ORIGINAL MANU-

8250-





A SUPERB AND PRICELESS BYRON MANUSCRIPT  
THE COMPLETE AUTOGRAPH MANUSCRIPT OF "MARINO  
FALIERO" INCLUDING THE PREFACE AND DEDICATORY LETTER  
AND TWO LETTERS TO JOHN MURRAY RELATING  
TO THE MANUSCRIPT

207 BYRON (LORD). The Complete Autograph Manuscript of "Marino Faliero, Doge of Venice," including the Dedication Letter to Douglas Phinnaire, the 9 page Preface and two letters to John Murray, his publisher, in relation to the Manuscript. The tragedy itself occupies 71 folio leaves or 142 pages, with three smaller leaves with interpolations written on them. Folio, maroon morocco, gilt borders.

27000 — THIS IS A MARVELLOUS MANUSCRIPT IN ITS COMPLETENESS—EVERY BIT OF WRITING IN CONNECTION WITH IT APPARENTLY HAVING SURVIVED AND HERE PRESERVED: The Complete Manuscript itself; the Dedication, dated September 1st 1821; the Preface; and two letters to Murray, his publisher (July 25, and Aug. 1820), sending him Acts 1 and 2. The letters are signed with his flourish, which he used at this period.

At the time Byron was writing "Marino Faliero" he was living in close intimacy with the Countess Guiccioli, whose husband had rented to Byron rooms in his own house. The first intimation we get that Byron was engaged on the play, is in a note to Murray, dated April 7, 1820, when he drops the remark that he has begun the writing of a tragedy. A month later, he has advanced to the second act. On July 9, he wrote to Moore that he was engaged on the third act, and on July 13, that the fifth act was nearly finished, "but it is dreadfully long. . . . But 'so full of pastime and prodigality' that I think it will do". Nine days later it was finished, "but when it will be copied is more than can be reckoned upon." "We are here," he tells Murray, "upon the eve of evolutions and revolutions." He had written the play in three months—a long time for Byron—but we get a glimpse into the conditions under which he worked from two letters to Murray of Sept. 26 and Oct. 8, 1820. In the first he writes: "I wrote the play from beginning to end, and not a single *scene without interruption*, and being obliged to break off in the middle; for I had my hands full, and my head too, just then." The Countess Guiccioli was a pretty good handfull, and Claire Claremont took care to keep his head full. The second letter, however, is a pathetic revelation: "I never wrote nor copied an *entire scene of that play*, without being obliged to break off—to break a commandment, to obey a woman's, and to forget God's. Remember the drain of this upon a man's heart and brain, to say nothing of his immortal soul. *Faet*, I assure you. The lady always apologized for the interruption; but you know the answer a man must make when and while he can. It happened to be the only hour I had in the twenty-four for composition, or reading, and I was obliged to divide even it. Such are the defined duties of a *Cavalier* 'Servente or Cavalier' Schiaso."

The making of the fair copy—this very manuscript—was a labour indeed for one of Byron's temperament. Here, on the last page of this manuscript, are Byron's own words in his own hand, on this subject: "Begun April 4th 1820. Completed July 16th 1820. Finished Copying in August 16th 17th 1820. The which copying makes ten times the toil of composing—considering the weather—the thermometer 90 in the shade—and my domestic duties." What these domestic duties were may be gathered from the extracts given above from his letters to Murray:

On August 31, Byron wrote to Murray: "I have *put my soul* into the 'tragedy' (as you *if* it); but you know that there are damnable souls as well as tragedies." The above manuscript is the fair copy made by Byron for Murray to print from; but it has many corrections added to it by Byron in the process of copying. Laid in the bound volume is the wrapper (letter), addressed to Murray, in which Byron enclosed the first act of the tragedy. On the reverse of this wrapper Byron wrote the following note: "Ravenna July 25th 1820. Dear Murray—Enclosed is the first act of the tragedy. The rest shall be sent when copied."

Byron had originally dedicated this play to Goethe, but Murray omitted it, probably because of the attack it contained on what Byron called "The Lakers"—Wordsworth, Southey and Coleridge. The dedication to Phinnaire was written at the last moment.

[SEE ILLUSTRATION]

Dedication of Marino Faliero.

To the Honorable Douglas Fairbanks.

My dear Douglas,

I dedicate to you  
the following tragedy - rather ~~on account of~~  
your good opinion of it - than <sup>from</sup> any  
notion of my own that it may be  
worthy your acceptance. - But  
if its merits were ten times greater  
than they probably can be - this offering  
would still be a <sup>very</sup> ~~an~~ fortunate ~~act~~ <sup>acknowledgment</sup>  
= acknowledgment of the active and steady  
friendship with which for a series  
of years you have honored  
your obliged

Marina.

a affectionate friend

Sept 1st 1881.

Byron.

REDUCED FACSIMILE OF DEDICATION IN BYRON'S WRITING  
WHICH IS BOUND IN WITH THE ORIGINAL MANUSCRIPT  
OF "MARINO FALIERO"

[NUMBER 207]



## MANUSCRIPT ADDITIONS FOR "HINTS FROM HORACE"

- 208 **BYRON (LORD)**. Autograph Manuscript Additions to be made to "Hints from Horace," [vol. ix, p. 75, 1832 edition]. Written on 3 pp., 4to, and signed.

Curiously enough, Locker-Lampson thought this manuscript to refer to "English Bards," whereas it belongs to "Hints from Horace," appearing with the notes on Baxter and Simeon.

The manuscript begins:

*"Insert these lines after the Line 'Plays make Mankind no better & no worse' which line is I think the 356th 7th or 8th, but that you will easily discern."*

The matter to be added commences:

*"Then spare our Stage ye Methodistic Men!  
Nor burn damn'd Drury if it rise agen," etc.*

From Locker-Lampson's collection, with his name on one page; also a note about this manuscript by H. Buxton Forman.

## BYRON COMPARES HIMSELF WITH SIR ROBERT PEEL

- 209 **BYRON (LORD)**. A Leaf of Manuscript from Lord Byron's Memoranda Book. 2 pp. of Notes, 4to. Inlaid.

"THIS LEAF WAS EXTRACTED FROM A MSS. VOLUME OF MEMORANDA IN LORD BYRON'S HANDWRITING ENTITLED "Paper Book of G. G. B. Ld. B., Ravenna, 1821," So stated and signed by John Murray at the end of the second page.

This short manuscript on an extracted leaf, is, strangely enough, COMPLETE in itself, as it is a relation of comparison of Sir Robert Peel and Byron himself.

*"There were always great hopes of Peel—amongst us all . . . and he has not disappointed them. As a Scholar he was greatly my Superior—as a declaimer & actor—I was eschewed at least his equal—as a school-boy out of school—I was always in scrapes—and he never—and in School—he always knew his lesson—and I rarely . . . My first verses (that in English as Exercises) a translation . . . from the 'Prometheus' of Aeschylus—were received by him but coolly—no one—had the least notion that I should subside into poesy."*

It was a gracious thing for Mr. Murray to do to present this leaf to Sir Robert Peel, as he has indicated beneath his signed description of it on the second page.

## BYRON ATTACKS THE CHRISTIANITY OF CAMBRIDGE UNIVERSITY AND STATES HIS OWN RELIGIOUS BELIEF

- 210 **BYRON (LORD)**. A. L. s., 4 pp., 4to. Albemarle Street, January 21, 1808. [To Mr. Dallas.]

AN EXTRAORDINARY LETTER.

*"You are so far correct in your conjecture that I am a member of the University of Cambridge, where I shall take my degree of A. M. this term; but were Reasoning, Eloquence or Virtue the objects of my search Granta is not their Metropolis, nor is the place of her situation an 'El Dorado' far less an Utopia, the intellects of her children are as stagnant as her Cam, and their pursuits limited to the Church—not of Christ, but of the nearest Benefice. . . .*

*In Morality I prefer Confucius to the Ten Commandments, and Socrates to St. Paul (though the two latter agree in their opinion of marriage), in Religion I favor the Catholic Emancipation but do not acknowledge the Pope, and I have refused to take the Sacrament because I do not think eating Bread or drinking Wine from the Hand of an earthly vicar, will make me an Inheritor of Heaven. I hold Virtue in general, as the virtues generally, to be only in the Disposition, each a feeling not a principle. I believe Truth the prime attribute of the Deity and Death an eternal Sleep, at least of the Body.*

*You have here a brief compendium of the Sentiments of the wicked George Ld. B. and till I get a new suit you will perceive I am badly clothed."*



- 211 **BYRON (LORD)**. A. L. s., 3 pp., 4to. Falmouth, June 25, 1809. To the Rev. Henry Drury.

WRITTEN ON THE EVE OF SAILING WITH HOBHOUSE FOR LISBON, on their way to Malta and the East, this most interesting letter shows Byron IN HUMOROUS VEIN AND IN THE HIGHEST OF SPIRITS.

*"We sail to-morrow in the Lisbon packet having been detained till noon by the lack of wind and other necessities . . . by this time to-morrow evening we shall be embarked on the wide world of raters vor all the world like Robinson Crusoe. . . ."*

*Hobhouse has made wounding preparations for a book at his return, 100 pens, two gallons Japan ink, and several vols. best blank . . . I have laid down my pen, but have promised to contribute a chapter on the state of morals, and a further treatise on the same to be entitled . . .*

*The cock is crowing  
I must be going  
And can no more.  
Ghost of Gaffer Thumb."*

- 212 **BYRON (LORD)**. A. L. s., 2 pp., 4to. Reddish's Hotel, July 16th, 1811. Superscription simply "Madam." In relation to trouble with the lady's annuities. Byron threatens to take the matter to Court, if the business does not end quickly. (Repaired.)

### BYRON WRITES THAT "NEWSTEAD" IS SOLD

- 213 **BYRON (LORD)**. A. L. s., 4 pp., 4to. Cheltenham, September 28, 1812. To W. J. Bankes, the traveller.

AN INTERESTING CHATTY LETTER, WITH A VEIN OF HUMOR RUNNING THROUGH IT.

*"I am much indebted to you for thinking of me at all, & can't spare you even from amongst the superabundance of friends with whom you supposed me surrounded. You heard that N. is sold—the sum £140,000, sixty to remain in mortgage on the Estate for 3 years, paying interest of course . . . So my worldly matters are mending . . ."*

*Did you read of a sad incident in the Wye t'other day? a dozen drowned, & Mr. Roscoe . . . a gentleman preserved by a boathook or an eelspear begged when he heard that his wife was saved—no—lost—to be thrown in again!! as if he could not have thrown himself in had he wished it . . . What strange beings men are in & out of the Wye," etc.*

### ASKING CROKER TO GRANT HIM THE LAST AND ONLY FAVOR WHICH CAN BE RENDERED HIM IN ENGLAND

- 214 **BYRON (LORD)**. A. L. s., 3 pp., 4to. 4 Bennet Street, July 13th, [1813] To J. W. Croker, [of the Admiralty].

BYRON BEING DESIROUS OF OBTAINING PASSAGE TO THE MEDITERRANEAN, had evidently written to Croker at the suggestion of Prince Korlovsky, and it would seem from the tone of this second letter, that Croker had resented the application. Byron writes:

*"I confess that I did not foresee any impropriety or difficulty in this as it had already been my good fortune to obtain the same favour several times during my last absence from England—by the kindness of some whose influence was much inferior to your own . . . May I now venture to say that by obtaining for me a passage in any ship of war bound to the Mediterranean . . . you will confer upon me the last—indeed I might add—the only favour which can be rendered me in this country," etc.*

150. 215 BYRON (LORD). A. L. s., 2 pp., 4to. April 18, 1814. Recipient unknown. Thanking his correspondent for a present, and requesting that in future the numbers be sent directly to his bookseller, Mr. Ridgway at the time of publication.

*"If you think the Ode worth sending for—Mr. Murray will deliver a copy to anyone sent in my name for that purpose . . . If you wish to have the ode—it will be better to delay till Wednesday—as there is a slight addition which will then be published."* From the Frederick Locker collection, with his autograph in the corner of the letter.

#### MENTIONS MOORE, COLERIDGE AND SCOTT

- 216 BYRON (LORD). A. L. s., 2 pp., 4to. Venice, Nov. 20, 1817 To R. B. Hoppner.

450. A FINE LETTER MENTIONING MOORE AND COLERIDGE BY NAME, and Sir Walter Scott indirectly.

*"I have sent you the publications you honoured me by requesting; and also the last poem of my friend Moore, and one by Coleridge—which perhaps you have not seen . . . if you have not read 'Tales of my Landlord' . . . a set is at your service—they are well worth the perusal," etc.*

- 217 BYRON (LORD). A. L. s., 2 pp., 4to. Ravenna, August 9th, 1819. To Signore Dorville (seal cut away, and tear from opening at seal on lateral edge).

450. *"I shall take it as a favour if you will have the goodness to inform Mrs. Edgecumbe and the Signorè (my landladies) that I having changed my mind do not intend quitting or giving up my houses and establishment at present—and that they and the Servants will continue for the present on the former footing . . . You will oblige me by keeping a tight hand over my ragamuffins . . . They are a d—d bad set as ever I sailed with. . . ."*

*P.S. How is my daughter? I think of sending for or coming for her—has she the same Governante? I hope another."*

#### MIGHT HAVE BEEN WRITTEN TO BERNARD SHAW

- 218 BYRON (LORD). A. L. s., 1 p., 4to. Ravenna, October 3, 1821. [To his publisher]. Second sheet inlaid.

225. *"Have you published three plays in one volume? that will be the best way—The 'poeshie' you must publish as heretofore decided—but whether with or without the proses I leave to your pleasure—As Liston says, that 'is all hoptional you know'."*

- 219 BYRON (LORD). A. L. s. (signed "Biron"), 3 pp., 4to. Genoa, November 28, 1822. To Sir Godfrey Webster. Second sheet inlaid.

500. A BRILLIANT LETTER, in which he refers to the state of his health—and other matters.

*"I most sincerely thank you for the kind interest you are good enough to take in the reports of the state of my health. I wish it was in my power to say that those reports were not only exaggerated but altogether unfounded—The fact is I have been suffering from a slow fever which has somewhat weakened me—but as I am my own physician I need not be apprehensive of troubling old Charon to ferry me across the Styx—I could not help laughing at your delectable story. Your sagacious friend reminds me of the following quaint passage in a very old copy of a work on necromancy— Question: 'How to raise a devil?' Answer: 'Contradict your Wyffe.' I have had some experience which has convinced me of the probatum est— He is no beauty, but as lame as myself, still he contrives to find a spare rib now and then—besides his legitimate one— What a comfort to a cripple!" etc.*

**A REMARKABLE LETTER RELATING TO BYRON'S CONTRIBUTION  
OF "THE BLUES" TO "THE LIBERAL"  
AND MURRAY'S HATRED OF HIM**

- 220 **BYRON (LORD).** A. L., 4 pp., 4to. Genoa, March 17, 1825. To J. Hunt. With his characteristic mark for signature on address.

AN IMPORTANT LITERARY LETTER, AND MURRAY'S HATRED OF HIM.

75. — *"Your brother will have forwarded by the post a corrected proof of 'the Blues' for some ensuing number of the Journal . . . I still retain my opinion that my connection with the work will tend to anything but its success. Such I thought from the first . . . and it appears that the two pieces of my contribution have precipitated that failure more than any other . . . It is not so much against you as against me that the hatred is directed—and I confess I would rather withstand it alone and grapple with it as I may . . ."*

*Mr. Murray . . . has done more than you are fully aware of . . . He has the Clergy and the Government—and the Public with him . . . Every publication of mine has latterly failed. I am not discouraged by this because writing and composition—are habits of mine . . . I have had enough both of praise and abuse to deprive them of their novelty."* He mentions at the close, that he would like a copy of "Peveril of the Peak."

The signature to this letter has unfortunately been torn off in opening at the seal.

IT IS A REMARKABLE LETTER.

"The Blues" appeared in "The Liberal" in Vol. 2.

**BYRON'S DUELLING PISTOLS**

- 221 **BYRON (LORD).** A Brace of Flint Lock Duelling Pistols, made by Mortimer, London, King George the Third's Gunmaker about 1809, for Lord Byron. Engraved with his Coronet and initial "B." In a lined oak case, with handle.

75. — AN INTERESTING MEMENTO OF THE GREAT POET, IN FINE CONDITION, with Powder flask, and other appurtenances.

This brace of Pistols were given by William Bishop the Bond Street Gunmaker to Mr. John Seuman, his friend and foreman in 1871, who presented them to Mr. A. H. Gale in 1885.

William Bishop offered the pistols to Lady Byron in 1825, but no doubt owing to the Poet's estrangement from his family the gift was then refused.

- 222 **[BYRON (LORD).]** Some Rejected Stanzas of "Don Juan," with Byron's own curious Notes. . . . From an unpublished Manuscript in the possession of Captain Medwin.

Great Totham, Essex; Printed at  
Charles Clark's Private Press, 1845

35. — 4to half brown morocco. Each leaf inlaid.

A VERY LIMITED NUMBER PRINTED. A spurious piece, the attribution of these verses to Byron being baseless and fraudulent. IT IS NEVERTHELESS VERY SCARCE. Bound in at the end are four leaves of poems without imprint, comprising: "Lord Byron's Verses on Sam Rogers"; "Songs" by Byron; "My Boy Hobby," and 3 other short pieces.

- 223 **BYRON (LORD).** Pedigree of George Gordon Sixth Lord Byron, of the Family of Burun or Buron or Byron. Edward Bernard, fecit, A. D., 1870. London: C. Wilson, [1870]

6. — Large 4to folded to 12mo, cloth, linen-backed.

Inscribed on inside front cover: "With the Author's Compts. 21 Janry. 1878."



## BYRON'S COPY OF THE LIFE OF POPE WITH SIGNATURE AND AUTOGRAPH NOTES

- 224 [BYRON (LORD).] Ruffhead (Owen). The Life of Alexander Pope, Esq. Compiled from Original Manuscripts; with a Critical Essay on his Writings and Genius. *Frontispiece.*

London: Printed for C. Bathurst, etc., 1769

Thick 8vo, old half calf (stains from inscriptions and hinges cracked). In a blue levant morocco solander case.

FIRST EDITION. LORD BYRON'S OWN COPY, EVIDENTLY OWNED BY HIM WHEN HE WAS AT CAMBRIDGE, inscribed on a fly-leaf "*Byron. Cambridge—A. D. 1808*" That he not only owned this book but read it is evidenced by the numerous autograph notes by him throughout the volume which exhibit his amazing power of thought and deduction at his then age of twenty years.

On the back of the frontispiece he has written: "*Of Pope's pithy conciseness of style, Swift—no diffuse writer himself—has so emphatically said:*

*'For Pope can in one couplet fix  
More sense than I can do in six.'*

On the verso of the title-page is the following: "*Mr. Rawlinson was a friend and correspondent of Pope. Mr. R. said that Pope was a troublesome friend and an implacable enemy, who sometimes forgot favors, but never forgave injuries.*"

On page 215 he has underlined the word "mankind," and in the margin has written this cynical remark: "*A malignant race, with Christianity in their mouths and Molochism in their hearts.*"

Of the "Rape of the Lock" he writes: "*Pope was indebted for his idea of the machinery to the 'Comte de Gabalis' of the Abbé Villars, and for the account of the various employments to Shakespeare's 'Tempest.'*"

There are other long critical notes of a most interesting nature, and on one of the back fly-leaves he has written an Italian couplet, with his own translation: "*The gentle mind ever considers not the value of the gift, but the good heart of the giver.*"

On the inside front cover is an inscription by Byron's friend at Cambridge and later: "*Presented to me most kindly by Dr. Hawtry, Sept. 12th, 1848. F. Hodgson.*" This friendship between Byron and Hodgson lasted until the Poet's death, and this book is described at length in the Memoir of Hodgson written by his son (1878).

From the W. K. Bixby collection and with his initials on the fly-leaf.

[SEE ILLUSTRATION]

## TWO LETTERS FROM BYRON'S HALF-SISTER RELATING TO LORD AND LADY BYRON

- 225 [BYRON (LORD).] Leigh (Augusta). 2 A. L. s., 16 pp. in all. Six Mile Bottom, February 15th and March 18, [1815]. To the Rev. Francis Hodgson.

TWO MOST INTERESTING AND LONG LETTERS FROM BYRON'S STEP-SISTER TO THE REV. FRANCES HODGSON, ENTIRELY RELATING TO LORD AND LADY BYRON.

She is glad of the opportunity to write on her favorite subject, and she has so much to say that will delight him.

"*I have every reason to think that my beloved B. is very happy & comfortable—I hear constantly from him and his Rib. They are now at Seaham, & not inclined to return to Hohnaby because all the world was preparing to visit them there, & at S. they are free from this torment . . . from my own observations on their epistles, & knowledge of B's dispositions and ways I really hope most confidently that all will turn out very happily—it appears to me that Lady B. sets about making him happy in quite the right way,*" etc. She concludes the first letter with a long postscript, which she requests shall be burnt as soon as read—but which was not.

HER SECOND LETTER IS ONE OF DELIGHT, AS SHE WRITES THAT SHE HAS NOTHING BUT AGREEABLES TO COMMUNICATE.

[DESCRIPTION CONTINUED ON PAGE SEVENTY-FOUR]



brated Author of the Life of Count Gramont; and that fulsome adulation was, in truth, more particularly the vice of the times.

This piece was afterwards translated into French by other hands, and several versions of it have since appeared in the Latin language \*.

In the *Rape of the Lock*.

Pope was imagined for his idea of the machinery of the "font de Gabelle" of the 18th century.

for the account of their various employments.

to Shakespeare's "Tempest" & "Midsummer Night's Dream".

of the game of Ombré is imitated from the "Scacchia" of Vida.

the other parts of the poem. He has imitated frequent panegyrics of Homer -

judiciously employed the celebrated fiction of Priests - that all things, fortune on earth are measured in the moon - In this receptacle of the human speaking rays, Priests

But whatever reputation our author may have gained by this didactic essay, in which he displayed such uncommon compass of learning, such extensive knowledge of human nature, and such strength of judgment; yet, as a *Poet*, he acquired still greater fame by the *Rape of the Lock*. The full force of his poetical talents appears combined in this celebrated piece. All the beauty of description, the richness of invention, the glow of imagination, together with all the sprightliness of gallantry, are here alternately displayed with the most exquisite harmony of numbers: And this may be justly deemed the most excellent of all heroï-comic compositions.

But to have a perfect relish for this excellent piece of raillery, it will be necessary to be apprized of the following anecdotes, which gave rise to it.

Mr. Caryl (a gentleman who was secretary to Queen Mary, wife of James the 2d. whose for-

\* It was translated into Latin by Dr. Kirkpatrick, a gentleman well known in the literary world. As also by Mr. Smart. There was a Latin version of it likewise made by an unfortunate man, who was executed for *High-Treason*, relating to the *Coin*, whose name I therefore suppress.

the celebrated fiction of Priests - that all things, fortune on earth are measured in the moon - In this receptacle of the human speaking rays, Priests

FACSIMILE OF PAGE OF BYRON'S COPY  
OF "THE LIFE OF ALEXANDER POPE"  
WITH NOTES IN BYRON'S HANDWRITING

*"B. and Lady B. arrived here last Sunday on their way from the North to London, where they have taken a very good house of the Dk. of Devonshire in Piccadilly . . . B. is looking particularly and of Lady B. I scarcely know how to write, for I have a sad trick of being struck dumb when I am most happy & pleased—the expectations I had formed, could not be exceeded, but at least they are FULLY answered. I think I never saw or heard or read of a more perfect Being in mortal mould than she appears to be & scarcely dared flatter myself such a one would fall to the lot of my dear B. He seems quite sensible of her value," etc. She is glad to say that Lord Byron is not angry with him, and is commissioned to say that Byron does not write to him "because he is lazy and has got a Wife."*

55. — 226 [BYRON (LORD).] Foscari (Francesco, Doge of Venice, 1423-1457). D. s. on vellum, 1 p., small 4to, Venice, 1444. Mandate granted to Giacomo de Savnona to represent in person the interests of his brother Venanzio. With well preserved leaden seal with the Doge's name on one side and full length figure of St. Mark on the other.

A RARE HISTORICAL AUTOGRAPH. The most famous of all the Venetian Doges, whose memory Byron has perpetuated in his Historical Tragedy "The Two Foscari."

275. — 227 BYRON AND HUNT. The Liberal. Verse and Prose from the South. Nos. I—IV. London: Printed for John Hunt, 1822-3

2 vols., in four parts, Parts 1 and 2 in original wrappers; Parts 3 & 4 only partly so, uncut. In a half morocco book-shaped slip case.

FIRST EDITION. IN THE ORIGINAL PARTS. Byron's "The Vision of Judgment" and "Heaven and Earth" first appeared here. Shelley's "Song, written for an Indian Air," and "May-Day Night," also made their first appearance here. See No. 220 for a letter by Byron concerning this periodical.

FOUR IMPORTANT DIARIES KEPT BY  
JOHN CAM HOBHOUSE, BYRON'S FRIEND AND EXECUTOR  
RELATING PRINCIPALLY TO BYRON AND NAPOLEON

875. — 227A [BYRON (LORD).] Four Manuscript Diaries kept by John Cam Hobhouse, comprising the periods from January 3, 1814, to July 1, 1814, and from March 29, 1815, to April 5, 1816.

4 vols., 4to and oblong 12mo, various bindings. Preserved in 2 red straight-grain morocco box cases, with snaps.

THESE IMPORTANT DIARIES, WRITTEN UNDER A VARIETY OF CONDITIONS, ARE FILLED WITH HIS RECOLLECTIONS AND EXPERIENCES IN BELGIUM, FRANCE, AND ENGLAND DURING THE PERIODS MENTIONED; HIS SOCIAL LIFE; BON MOTS; GOSSIP, MUCH OF WHICH RELATES TO THE POET BYRON; AND A GREAT QUANTITY OF OBSERVATIONS ON NAPOLEON OF WHOM HE WAS A GREAT ADMIRER.

In January 1815 Hobhouse acted as best man at Byron's wedding, and in 1824 as one of the Executors of Byron. He proved the Will and superintended the arrangements of the funeral.

Hobhouse followed the track of the German and French armies through Germany, and was present at Paris in May 1814 when Louis XVIII entered the Capital. Upon Napoleon's escape from Elba, Hobhouse again went to Paris and in the following years he published an account of the "Hundred Days" in which he displayed his marked dislike of the Bourbon Dynasty and his sympathy with Napoleon. The book was severely criticized in the "Quarterly Review," and the French translation of it was seized by the government. In the autumn of 1816 Hobhouse visited Byron at Villa Diodati, near Geneva, and they subsequently visited Venice and Rome together. During this period Hobhouse wrote the Notes on the Fourth Canto of "Childe Harold's Pilgrimage," which was afterwards dedicated to him by Byron.



In the month of January 1814 we find Byron and Hobhouse together at Cassel, and the end leaves of the diary for this period contain itemized statements of expenses, including "Mr. B's private account," and the fact that "Mr. B. drew £50 at Cassel."

On Friday, March 11, 1814, we find that Hobhouse "gave dinner to Ld. Byron at the Cocoa Tree, the payment of a bet respecting the allies reaching Paris by the 23d of last month. We drank two bottles of Claret & one of Champagne." On March 19 he "walked about and went with Kinnaird, Frederick & young Dr. Chambers to see three pictures which Phillips R.A. is painting of Ld. Byron. I see no resemblance in any or either one." April 1. "Dined at the Cocoa Tree with Byron and Kinnaird . . . we sat until 4 concluding by a supper of grill'd and punch of Champagne and green tea and rum. I was abusive of Tom Moore which I always am before Byron & when a little elevated—whence I hardly know—Byron let out to Kinnaird that he was only laughing at Moore in his last dedication to him."

April 12. "Got up with headache. Byron goes not to Paris. He is a difficult person to live with. He has written on Ode to Napoleon Buonaparte & offered to inscribe it to me—this I got off."

On April 21 Hobhouse saw Sligo who told him that "Napoleon is gone to Elba, that he has written Castlereagh thanking him for putting Col. Campbell with him—that Napoleon applied for permission to go to England—that he wishes to have the title of Sovereign Prince or Emperor of Elba & to have his flag recognized."

On the 27th of April he went to the Imperial library, where he was shown the First Edition of Shakespeare's minor poems.

On May 9 he called on Byron, but was received coldly by him, which he attributed to Byron's having found his servant drunk. "Tom Moore, my aversion, called. B tells me that Jeffery sent to M. through a 3d person to ask him to write in the Ed. review—& that he—B franked backed [sic] to Jeffery M's consent. Here's a *démêlé*. M & I fought a duel about the said review—B tried to involve Jeffery about the same, & was about challenged by M for his own poem—English Bards, etc."

June 4, he, with others, dined with R. B. Sheridan, who told an amusing story of one occasion when Kean was acting with Mrs. Siddons. Kean was drunk, and Mrs. Siddons received all the applause, and walked off the stage in high dudgeon. The following night Kean received all the applause—and she got drunk. His birthday—June 28. "Broke every good resolution made last birth Day—but I here renew them all. I have gained in character but lost in capacity I fear."

On May 20, 1815 Hobhouse received a letter from Kinnaird telling him that he and Byron are Managers of Drury Lane, and on June 9 he mentions that "Mr. Payne is going to write something on the state of the French & English Stage and I recommended him to dedicate it to Byron as Manager of Drury Lane."

June 30, 1815. "Napoleon is gone. He went at four o'clock yesterday. the Princess Hortense took leave of him he was quite tranquil although Lord Wellington had refused him passports or a safeguard to the coast. It is said he goes to America."

Byron's behavior at this period had not been exactly in keeping with his marriage vows, and under date of February 12, 1816, Hobhouse relates at length concerning Byron's actions and Lady Byron's resolutions.

"Called on B. saw Mrs. L. and George B. and from them learnt what I fear is the real truth that B. has been guilty of very great tyranny, menaces—furies—neglects & even real injuries such as telling his wife he was living with another woman & actually in fact turning her out of the house. G. B. suspected she would leave him & told him so a month before she went . . . Whilst I heard these things Mrs. L. went out & brought word that her brother was crying bitterly in his bed room—poor poor fellow. Lady B. has written again to Mrs. L. B. has proposed a meeting before witnesses but has had no answer—the family have retained Lushington & make no doubt of success—the great object certainly is to arrange things amicably—the thing must not come before the public . . ."

There is considerable more of Hobhouse's relation of Byron's marital difficulties in which he sets down conversations he has had with Mrs. Leigh, George Byron, and others, but sufficient has been quoted to present the nature and contents of these interesting jottings of fact and impressions.

50. ✓  
228 CALDECOTT COLORED ILLUSTRATIONS. Some of Aesop's Fables with Modern Instances shewn in Designs by Randolph Caldecott, from New Translations by Alfred Caldecott. *Colored illustrations by Randolph Caldecott.* London: Macmillan and Co., 1883

4to, polished calf, gilt back, gilt fillet borders, inside dentelles, gilt edges, original pink covers bound in at the end, by Riviere.

FIRST EDITION. One of fifty copies with the series of illustrations colored throughout by hand.

- 229 CARLYLE (JANE WELSH). A. L. s., 4 pp., 8vo. Fife, no date. To Mrs. Gilchrist.

A DELIGHTFUL CHATTY LETTER.

20 ✓  
*One ought to be well here—and now that one has a 'cuddy' (donkey) 'all to oneself' (as the ehildren say) to walk about on the four legs of; one's own two legs being no go, one ought to admit one has everything needed for happiness—except indeed for one thing the faculty of being happy! Mr. C. is much pleased with the place and the 'soft food' it yields for himself and horse—and, as he hardly works at all, he would be much better—if he didn't, as he always does in 'the country,' take health by the throat (as it were), etc.*

PRESENTATION COPY OF THE PRIVATELY PRINTED  
FIRST EDITION

- 230 [CARLYLE (THOMAS).] Sartor Resartus. In Three Books. Reprinted for Friends from Fraser's Magazine.

London: James Fraser, 1834

3500 ✓  
8vo, half calf (worn, and rubber "bookplate" of Robert Stobbs stamp on inside both covers and on verso of title-page). In a cloth slip case.

THE VERY RARE PRIVATELY PRINTED FIRST EDITION OF WHICH BUT 50 COPIES WERE PRINTED. Inscribed on the title-page: "*To my good friend Henry Ingle with all kind wishes. T. Carlyle.*"

- 231 [CARLYLE (THOMAS).] Wilhelm Meister's Apprenticeship and Travels. From the German of Goethe. A new Edition, revised.

London: James Fraser, 1839

600 ✓  
3 vols., 12mo, original purple cloth (shaken), uncut. In a half morocco slip case.

AUTOGRAPH PRESENTATION COPY FROM THE TRANSLATOR TO MRS. SHELLEY, inscribed on the fly-leaf: "*To Mrs. Shelley with kind regards. T. C.*"

[SEE ILLUSTRATION]

To Mrs Shelley

with kind regards.

T. C.

[NUMBER 231]



WITH PRESENTATION INSCRIPTIONS OF  
CARLYLE AND JOHN STUART MILL

232 CARLYLE (THOMAS). Past and Present.

London: Chapman and Hall, 1843

8vo, original brown cloth, uncut (shaken).

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed: "*To John S. Mill Esq. with kind regards. T. C. Beneath this inscription Mill has written 'and from J. S. Mill to W. T. Thornton.'*" With the William Harris Arnold bookplate.

PRESENTATION COPY TO ROBERT BROWNING

233 CARLYLE (THOMAS). Oliver Cromwell's Letters and Speeches:  
With Elucidations. Frontispiece portrait (foxed).

London: Chapman and Hall, 1846

3 vols., 8vo, original green cloth, uncut. In 3 brown crushed levant morocco solander cases.

SECOND EDITION, enlarged. AUTOGRAPH PRESENTATION COPY FROM CARLYLE TO BROWNING, inscribed on the fly-leaf of the first volume: "*To R. Browning Esq. with many friendly regards. T. C. London, 20 june, 1846.*"

[SEE ILLUSTRATION]

*To R. Browning Esq,  
with many friendly regards,  
T. C.*

*London. 20 june, 1846 -*

[NUMBER 233]

234 CARLYLE (THOMAS). On Heroes, Hero-Worship, and the Heroic in  
History. Six Lectures: Reported, with emendations and additions.

London: Chapman and Hall, 1846

12mo, original green cloth, uncut. In an olive straight-grain morocco solander case.

THIRD EDITION. PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*The Lady Harriet Baring. T. C. 1 jany. 1847.*"

- 235 CARLYLE (THOMAS). Thirty-five unpublished Letters of Oliver Cromwell. Communicated by Thomas Carlyle. The pages from "Fraser's Magazine for Town and Country" for December, 1847.  
[London, 1847]

80.-

8vo, stitched, with new wrappers. In a half morocco slip case.

PRESENTATION COPY FROM THE AUTHOR, inscribed on the first page: "*Thomas Erskine Esq. T. C.*"

- 236 CARLYLE (THOMAS). Burns. London: Chapman and Hall, 1854

300.-

12mo, original printed wrappers, uncut (rebacked). In half green morocco slip case.

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, inscribed on the front wrapper: "*To Mrs. Sterling. T. C. 2 March, 1854.*"

- 237 CARLYLE (THOMAS). The Life of Friedrich Schiller: Comprehending an examination of his Works. London: Chapman and Hall, 1873

260.-

12mo, original brown cloth. In a half brown morocco slip case.

PRESENTATION COPY FROM CARLYLE TO HIS SISTER, inscribed on the half-title: "*To my dear Sister Mary: from her ever affectionate T. Carlyle. Chelsea, 22 feby. 1873.*" Contains the Supplement of 1872.

#### THOMAS CARLYLE'S COPY

- 238 [CARLYLE (THOMAS).] A New Dictionary of the English and German Language. Leipsic, 1810

90.-

Thick 8vo, old calf (rebacked). In a half brown morocco slip case.

CARLYLE'S OWN COPY, with several marginal notes by him throughout the volume, and the German handwriting alphabet written by him on the fly-leaf.

- 239 [CARROLL (LEWIS).] An Index to "In Memoriam."

London: Edward Moxon & Co., 1862

12mo, original purple cloth, stamped in blind, with gilt lettering.

160.-

FIRST EDITION. PRESENTATION COPY inscribed on the front end-paper in the author's autograph: "*Louisa F. Dodgson from C. L. Dodgson.*"

For many years after the publication of this very useful "Index" it was not known who was its compiler. Certainly, no one credited "Lewis Carroll" with it. The above inscription is absolute evidence, almost, without any other proof, that "Lewis Carroll" did compile it.

#### A REAL FIRST "ALICE"

- 240 CARROLL (LEWIS). Alice's Adventures in Wonderland. *With 42 illustrations by John Tenniel.* London: Macmillan and Co., 1865

8vo, blue morocco, gilt tooled back, gilt decorative border on the sides, gilt edges (rubbed; corner of title-page repaired).

10000.-

THE EXCESSIVELY RARE FIRST EDITION, PUBLISHED IN 1865, AND PROMPTLY SUPPRESSED, OF WHICH ONLY A FEW COPIES SURVIVED. Two thousand copies of the book were printed, but only a very few copies had left the binders, when the entire edition was suppressed, either, it is said, on account of defects in the reproduction of the plates, or owing to unsatisfactory typography. During the brief interval between publication and suppression, a few copies of the volume were issued, and the first presentation copy was received by Alice Liddell on July 4, 1865. On suppression of the volume, the publishers issued a circular, it is said, asking purchasers to return their copies, and stating that new and better copies would be supplied in return. The immediate recalling of such few copies as had left the publishers has rendered this edition of the greatest rarity. THIS PRECIOUS VOLUME IS UNREPRESENTED IN THE BRITISH MUSEUM: IT IS UNQUESTIONABLY ONE OF THE RAREST AND MOST HIGHLY PRIZED BOOKS OF MODERN ENGLISH LITERATURE.

**PRESENTATION COPY OF THE 1866 EDITION TO  
UNA TAYLOR, THE FIRST "ALICE" OF THE THEATRE**

- 241 **CARROLL (LEWIS).** *Alice's Adventures in Wonderland.* 42 illustrations by John Tenniel. London: Macmillan and Co., 1866

8vo, blue crushed levant morocco, gilt tooled back, gilt fillets on the sides forming a panel, with fleurons at the four corners, inside dentelles, gilt edges, with original covers bound in, by Riviere. In a blue cloth slip case, with blue morocco back.

FIRST PUBLISHED EDITION. PRESENTATION COPY TO UNA TAYLOR, THE FIRST "ALICE" OF THE STAGE, WHO PERFORMED IN SAVILE-CLARKE'S DRAMATIZATION PRODUCED IN 1888. The author has written the following inscription on the half-title: "*Una Taylor, from the Author.*"

**PRESENTATION COPY**

- 242 **CARROLL (LEWIS).** *Aventures d'Alice au Pays des Merveilles.* 42 illustrations by John Tenniel. Londres: Macmillan and Co., 1869

8vo, original blue cloth, gilt decorations, gilt edges, as issued. In a blue cloth slip case, with blue morocco edges.

PRESENTATION COPY OF THE FIRST EDITION IN FRENCH, inscribed on the half-title in Carroll's autograph: "*Florence Jebb, from the Author.*"

**PRESENTATION COPY**

- 243 **CARROLL (LEWIS).** *Alice's Abenteuer im Wunderland von Lewis Carroll.* Uebersetzt von Antonie Zimmermann. 42 illustrations by John Tenniel. London: Macmillan und Comp., 1869

8vo, original green cloth, gilt decorations, gilt edges. In a green cloth slip case, with green morocco edges.

PRESENTATION COPY OF THE FIRST EDITION IN GERMAN, inscribed on the half-title in Carroll's autograph: "*Dymphna Ellis, from the Author.*"

- 244 **CARROLL (LEWIS).** *The Songs from "Alice's Adventures in Wonderland,"* written by Lewis Carroll. The Music Composed by William Boyd. London: Weekes & Co., [1870]

Oblong 8vo, white wrappers, gilt lettering and vignette on the front cover, as issued (covers loose).

FIRST EDITION.

- 245 **CARROLL (LEWIS).** *Le Avventure d'Alice nel Paese delle Meraviglie.* Tradotte dall'Inglese da T. Pietròcola-Rossetti. 42 illustrations by John Tenniel. Londra: Macmillan and Co., 1872

8vo, original bright red cloth, gilt decorations, gilt edges. In a red cloth slip, with red morocco edges.

FIRST EDITION IN ITALIAN.



PRESENTATION COPY TO UNA TAYLOR  
WITH AN AUTOGRAPH LETTER FROM JOHN TENNIEL TO DALZIEL  
RELATING TO THE BOOK

- 246 CARROLL (LEWIS). Through the Looking-Glass, and What Alice Found There. *50 illustrations by John Tenniel.*

London: Macmillan and Co., 1872

8vo, blue crushed levant morocco, gilt tooled back, gilt fillets on the sides, forming a panel, with fleurons at the four corners, inside dentelles, gilt edges, original covers bound in, by Riviere (small repair on one leaf). In a blue cloth slip case, with blue morocco back.

FIRST EDITION. PRESENTATION COPY TO UNA TAYLOR, THE FIRST "ALICE" OF THE STAGE, inscribed on the half-title: "*To Una M. Taylor, from the Author. Christmas, 1871.*" Although dated 1872, the book was published in the preceding year.

INSERTED IS AN AUTOGRAPH LETTER, SIGNED, FROM JOHN TENNIEL, THE ILLUSTRATOR, TO DALZIEL, THE ENGRAVER. The A. L. s., 1 p., 8vo, undated, reads: "*Dear Dalziel, Mr. Dodgson now says that he doesn't care about 'Chessboard Landscape' being re-engraved. Sorry you had the trouble to take proof—but it will do for my set. He now wants some further alteration to be made in 'Alice in Armchair'; please send proof of HEAD ONLY. The last touched proof will do. Haste. Yours ever truly, J. Tenniel.*"

- 247 CARROLL (LEWIS). Alice's Adventures Under Ground. Being a Facsimile of the Original MS. Book afterwards developed into "Alice's Adventures in Wonderland." *37 illustrations by the author.*

London: Macmillan and Co., 1886

8vo, original red cloth, gilt lettering and ornament, gilt edges.

FIRST EDITION. PRESENTATION COPY, inscribed on the half-title in Carroll's hand: "*Miss C. Yonge from the Author. Jan. 1887.*" This is a facsimile of the famous manuscript recently sold by auction for fifteen thousand four hundred pounds.

- 248 [CARROLL (LEWIS).] Alice in Wonderland. A Dream Play for Children. Founded upon Mr. Lewis Carroll's "Alice's Adventures in Wonderland" and "Through the Looking-glass," with the express sanction of the Author. By H. Savile Clarke. Music by Walter Slaughter. *Vignette on cover, and illustrations.*

London: Published at "The Court Circular" Office, 1888

8vo, original printed wrappers. In a dark green crushed levant morocco box case, gilt tooled back, the sides decorated with a gilt fillet border and an oval frame in the centre, with four fleurons, enclosing a gilt tooled "Rabbit"; lined with green watered silk.

FIRST EDITION.

- 249 CARROLL (LEWIS). The Nursery "Alice". Text adapted to Nursery Readers by Lewis Carroll. *Cover designed and colored by E. Gertrude Thomson, and 20 colored enlargements from Tenniel's illustrations.*

London: Macmillan and Co., 1890

4to, original glazed pictorial boards in color. In a half blue levant morocco slip case, with protecting wrappers of white watered silk.

PRESENTATION COPY, inscribed on the half-title in Carroll's hand: "*Ruth Olive Daniel from the Author. Mar. 26, 1890.*"

LAI IN ARE TWO RARE PRINTED LEAFLETS BY LEWIS CARROLL. The first is a 2-leaf folder, 16mo, entitled: "*An Easter Greeting to Every Child who Loves 'Alice'*", dated "*Easter, 1880*", and is the Second Edition. The First Edition was issued in 1876. The second is a single leaf, 16mo, with a poem entitled: "*Christmas Greetings.*", without date. It is the First Separate Edition of this poem, and was printed by Macmillan and Co., in 1884. Both pieces, as usual are slightly frayed.



PRESENTATION COPY OF  
THE FIRST EDITION OF LEWIS CARROLL'S FAMOUS INVENTION,  
"THE WONDERLAND POSTAGE-STAMP", AND OTHER  
FASCINATING CARROLLIANA

- 250 **CARROLL (LEWIS).** The Wonderland Postage-Stamp Case. Invented by Lewis Carroll MDCCCLXXXIX; Eight or Nine Wise Words about Letter-Writing, Oxford, 1890; Original pink envelope for the two preceding items; Second-Hand Books [circular], Oxford, 1893; Self-addressed stamped envelope. Oxford, 1890-3

50. — Together 5 pieces. Enclosed in a light blue crushed levant morocco album, gilt panels on the back, gilt fillet border on the sides, intersecting at the four corners with wreaths of small flowers inlaid in red morocco, enclosing the monogram "A" tooled in gilt; diamond-shaped cartouche in the centre of the front cover, enclosing floral pattern, inlaid in red morocco, and tooled in gilt, with monogram; gilt edges, by Sangorski and Sutcliffe. In a blue cloth slip case.

AUTOGRAPH PRESENTATION COPY OF THE FIRST EDITION OF THE POSTAGE-STAMP CASE AND ITS ACCOMPANYING BOOKLET ON LETTER-WRITING. The former is inscribed: "Miss E. G. Thomson, from the Inventor, July '90.", and the latter: "Miss E. G. Thomson, from the Author, July 31 '90." "The Wonderland Postage-Stamp Case" consists of a small 2-leaf folder, with colored pictorial decorations on the outside, and pockets on the inside for holding postage-stamps. It is enclosed in a pictorial buff-colored, cloth-lined case, and was originally sold together with the booklet on letter-writing, inserted in the accompanying pink envelope, which bears a printed description of the contents, at one shilling, post-paid 13d. The whole affair was published by Emberlin & Son, 4 Magdalen Street, Oxford. The circular, "Second-Hand Books", is a 2-leaf printed folder, 8vo, dated: "Ch. Ch., Oxford. May 1, 1893." It is a courteous request to booksellers to discontinue sending their catalogues to Carroll, as he has "more books, on his shelves, than he has any chance of ever being able to read." He gives a list of desiderata, which comprises six books. In the present copy he has cancelled one of these titles, and qualified one with "(recent edition)", inscribed in his hand. The envelope is self-addressed to "Rev. C. L. Dodgson, 7 Lushington Road, Eastbourne." The album is supplied with a hand-lettered title-page.

- 251 **CARTWRIGHT (WILLIAM).** Comedies, Tragi-Comedies, with Other Poems. The Ayres and Songs set by Mr. Henry Lawes. *Frontispiece portrait by Lombart* (shaved at bottom and bound in close). London: Printed for Humphrey Moseley, 1651

20. — Thick small 8vo, original calf, rehinged (title-page shaved on lateral edge, and inner joints repaired).

FIRST EDITION. This copy contains the duplicate leaves of the Poems, pp. 301-306, with blank spaces on pages 301, 302, and 305 instead of the verses which sometimes appear there. Copies differ in the arrangement of the preliminary leaves, this copy having 58 such leaves following the title-page, consisting of the address "To the Reader," and complimentary Poems by John Stapylton, Henry Vaughan, Tho. Vaughan, Iz. Walton, and others. The Errata appears here on the verso of the last of the preliminary leaves.

WITH A LEAF FROM THE FIRST EDITION OF  
CHAUCEER'S "CANTERBURY TALES" PRINTED BY  
WILLIAM CAXTON

- 252 **CAXTON CLUB.** Duff (E. Gordon). William Caxton. *Illustrated with reproductions.* Chicago: The Caxton Club, 1905

55. — 4to, green levant morocco, with four 4-fillet borders on sides; doublures of crimson levant morocco, gilt panelled, end leaves of red moiré silk, uncut, by the Monastery Hill Bindery. In a cloth slip case.

ONE OF 148 COPIES WITH A LEAF FROM A COPY OF CHAUCEER'S "The Canterbury Tales" PRINTED BY CAXTON. With the William F. Gable bookplate.

## PRINTED ENTIRELY ON LEAVES OF CORK

320. 253 **CERVANTES SAAVEDRA (MIGUEL DE).** *Don Quixote de la Mancha.* Woodcut portrait of Cervantes, historiated borders on the title-pages, 10 large initials illuminated in gold and colors, and numerous smaller woodcut floriated initials. Printed in gothic type, in red and black, on leaves of cork. Barcelona: Imprenta de O. Viader, 1909

2 vols., 4to, decorated bevelled cork, leather backs. In two board slip cases, with morocco edges, and inner protecting wrappers.

THE SECOND EDITION PRINTED ON CORK. One of a very few copies issued. The First Edition printed on cork, limited to 52 copies, appeared in 1905, on the Tri-centenary of the First Edition. One of the most marvelous specimens of typographical work of all times, being printed entirely upon leaves of genuine cork, in gothic type, after the fashion of the original work, and on both sides of the leaf. The softness and texture of the cork sheets seem to enhance the beauty of the printed page, the colored and illuminated initials being especially brilliant and beautiful. Some idea of the lightness of the work may be formed when the weight of the two volumes is but 30 oz. A MAGNIFICENT AND AMAZING TYPOGRAPHICAL ACHIEVEMENT.

225. 254 **CHAINED BOOK.** Bibliotheca Sancta à F. Sixto Senensi, ordinis praedicatorum, ex praecipuis Catholicae Ecclesiae autoribus collecta, etc. Francofurti, Ex Officina Typographica Nicolai Bassaei, 1575

Folio, contemporary monastic binding of stamped pigskin, brass clasps, and eleven links of the original chain (some wormholes through the covers).

A FINE SPECIMEN. On the inside of the front cover is laid down a colored drawing of the arms of Augsburg. With the William Harris Arnold bookplate.

90. 255 **CHAMBERLAYNE (WILLIAM).** *Pharonnida: A Heroick Poem.* Frontispiece portrait by A. Hertochs.

London: Printed for Robert Clavell, 1659

Small 8vo, original calf. In a green straight-grain morocco solander case. (Front hinge a little weak).

FIRST EDITION. The work is really divided into two parts, as the Fourth and Fifth Books have separate signatures and pagination from the rest of the volume, and the lines are spaced differently. With the Bridgewater and Beverly Chew bookplates.

30. 256 **CHARLES II.** *Britannia Rediviva. Large Device on title-page.* Oxoniae: Excudebat A. & L. Lichfield, 1660

Small 4to, polished mottled calf, gilt back, line borders, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. Choice copy of this Collection of Poems in praise of King Charles II and his Restoration, by various Authors. From the Arbury Library.

50. 257 **CHARLES II.** *His Majesties Gracious Speech to Both Houses of Parliament, On the 29th day of August, 1660. At the Passing of the Act for Free Pardon, Indempnity and Oblivion, and several other Acts.*

London: Printed by John Bill and Christopher Barker, 1660

Small 4to, mottled polished calf, uncut, gilt back, gilt inside dentelles, by Riviere.

FIRST EDITION. FINE COPY. From the Arbury Library.

- 258 **CHURCHYARD (THOMAS)**. A Lamentable, and pitifull Description, of the wofull warres in Flaunders, since the foure last yeares of the Emperor Charles the fifth his raigne. With a briefe rehearsall of many things done since that season, untill this present yeare, and death of Don Iohn. *Black letter and roman; title within ornamental border.* Imprinted at London by Ralph Newberie, 1578

Small 4to, green straight-grain morocco, gilt back, gilt borders on sides, gilt edges, by C. Lewis.

FIRST EDITION. CHOICE COPY. The Christie-Miller copy and with the Thomas Jolley bookplate.

- 259 **CHURCHYARD (THOMAS)**. A light Bondell of liuly discourses called Churchyardes Charge, presented as a Newe yeres gifte to the right honourable, the Earle of Surrie, in whiche Bondell of verses is sutche varietie of matter, and seuerall inuentions, that mai bee as delitefull to the Reader, as it was a Charge and labour to the writer, sette forth for a peece of pastime. *Black letter and roman; title within woodcut border (inlaid), with Churchyard's arms on verso.*

Imprinted at London, by Ihon Kyngston, 1580

Small 4to, green morocco, gilt border and corner ornaments, gilt edges, by MacKenzie (a few tears repaired).

FIRST EDITION. The Skegg-Bright-Corser-Huth-White-Chew Copy, with the Huth and Beverly Chew bookplates; autograph of W. A. White on fly-leaf, and a note by Mr. Chew that he bought it from W. A. White.

- 260 **CIBBER (COLLEY)**. An Apology for the Life of Mr. Colley Cibber, Comedian, and Late Patentee of the Theatre-Royal. With an Historical View of the Stage during his Own Time. Written by Himself. *Brilliant frontispiece portrait of Cibber by G. Vander Gucht after Vanloo.* London: Printed by John Watts for the Author, 1740

4to, contemporary calf (rebacked). Name of "J. Barnard" on upper margin of the title-page.

AN UNUSUALLY LARGE AND FINE COPY OF THE FIRST EDITION, measuring 11½ by 8¾ inches. With the J. Harsen Purdy bookplate.

#### A DRAMATIST'S AGREEMENT 1724

- 261 **CIBBER (COLLY)**. The Original Agreement Signed, for the sale to William Rufus Chetwood, the Dramatist and Bookseller, of his Tragedy "Caesar in Egypt," for £105. 1 p., folio. Nov. 6, 1724. Sealed and witnessed. Also on the reverse, a further agreement for the re-sale for £110. ½ p., folio. Nov. 7, 1724.

AN IMPORTANT DRAMATIC AGREEMENT for the sale and re-sale the following day of Cibber's famous tragedy, and bearing two scarce signatures of Colley Cibber and Chetwood.



ORIGINAL MANUSCRIPT BY MARK TWAIN

262 CLEMENS (SAMUEL L.). Original Autograph Manuscript of "At the Shrine of St. Wagner." Written on 38 pages, 8vo. Signed at the end "Mark Twain. Bayreuth, August" [year deleted]. In a blue levant morocco portfolio.

A FINE MARK TWAIN MANUSCRIPT, with numerous corrections and changes.

[SEE ILLUSTRATION]

3100.-

38

Well, I ought to have recognized the  
sign — the old sure sign that has never  
failed me in matters of art. Whenever  
I enjoy anything in art it means that  
it is mighty poor. <sup>Private knowledge of this fact</sup> ~~has~~ <sup>has</sup> saved me  
from going to pieces with enthusiasm in front of many  
~~many a chromo.~~  
& many a chromo. However, my  
base instinct does bring me profit  
sometimes; I was the only man out  
of thirty-two hundred who got his  
money back on those two operas.

Mark Twain

Bayreuth, August ~~1876~~ <sup>1875</sup>

REDUCED FACSIMILE OF THE LAST PAGE

[NUMBER 262]



ORIGINAL MANUSCRIPT OF THE INTRODUCTION  
TO "INNOCENTS ABROAD"

50 — 263 CLEMENS (SAMUEL L.). Original Autograph Manuscript of the Introduction to "Innocents Abroad," written on 3 pp., 8vo. Signed and dated "Vienna, January 1899."

264 [CLEMENS (SAMUEL L.).] Ireland (Alleyne). The Far Eastern Tropics. Studies in the Administration of Tropical Dependencies. *Colored maps in pocket.*

Boston and New York: Houghton, Mifflin and Company, 1905

8vo, original green cloth, uncut. In a blue morocco solander case.

MARK TWAIN'S COPY OF THE FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the front end-paper: "To Samuel L. Clemens Esq., with the author's sincere regards. Alleyne Ireland. 1906." With Mark Twain's autograph, "S. L. Clemens, 1906", inside the front cover, and with the library sale label, signed by Albert B. Paine, his literary Executor.

MARK TWAIN'S OWN COPY—WITH PAGES OF MANUSCRIPT  
OF THE TWO AUTHORS

265 CLEMENS (SAMUEL L.) AND WARNER (CHARLES DUDLEY). The Gilded Age. A Tale of To-day. *Illustrated.*

Hartford: American Publishing Company, 1873

8vo, original black cloth (top and bottom of back a little worn).

FIRST ISSUE OF THE FIRST EDITION, WITH THE DATE "1873" ON THE TITLE-PAGE. MARK TWAIN'S OWN COPY, with the library sale label, signed by his literary executor, Albert Bigelow Paine. A PAGE OF THE ORIGINAL MANUSCRIPT in the hand of Charles Dudley Warner has been inserted between pages 128 and 129, and A PAGE OF THE ORIGINAL MANUSCRIPT in the hand of Mark Twain has been inserted in its proper place between pages 414 and 415.

On the fly-leaf has been pasted a sheet of paper containing the quotation "There is Millions in it" signed by John T. Raymond, dated May 6, 1879. Raymond took the part of Col. Sellers in the stage production of "The Gilded Age."

266 CLEVELAND (JOHN). Poems. By J. C. With Additions. *Title within ornamental border.* Printed in the Yeare, 1651

Small 8vo, olive crushed levant morocco, gilt borders, inside dentelles (small hole in page 51).

On the fly-leaf is written in ink: "There appear to have been two editions in 1651. See Lowndes, in v. Cleveland. This would be the first, & it is apparently quite perfect. The second ed. of 1651 is stated to contain 78 leaves & two portraits. Curious Shakespearcan allusions at pp. 28, 41, & to the Red Bull Theatre at p. 73."

The compiler of the privately printed Robert Hoe catalogue, Miss Shipman, has written in pencil beneath the above inscription: "One of at least three editions of 1651. Another (pp. 1-91) is in this library—a third in the Huth collection." "The Character of a London-Diurnall" appears at the end, occupying pages 66-72. Although this edition is described by Lowndes as the First, it is considered by others to be a surreptitious or pirated edition, with a fictitious date of 1651. With the Robert Hoe bookplate.

- 267 COLERIDGE (SAMUEL TAYLOR). The Fall of Robespierre. An Historic Drama. Cambridge: Printed by Benjamin Flower, 1794

370. — 8vo, purple crushed levant morocco, gilt tooled back, gilt fillet borders on sides, inside dentelles, by Sangorski and Sutcliffe. Lacks advertisement at end.

FIRST EDITION. FINE COPY. Only 500 copies of this edition of Coleridge's juvenile work were printed. "The Fall of Robespierre" was projected by Coleridge, Southey, and Robert Lovell, partners in the "Pantisocracy" scheme, each having one day promised to produce an act by the next evening. Coleridge who was 22 at the time wrote the first act, and Southey wrote the remaining two acts.

- 268 COLERIDGE (SAMUEL TAYLOR). Conciones ad Populum. Or Addresses to the People. N.p., 1795

300. — 12mo, red straight-grain morocco, gilt fillet border on the sides, by Riviere. FIRST EDITION.

PRESENTATION COPY TO THOMAS POOLE, WITH LETTER

- 269 COLERIDGE (SAMUEL TAYLOR). Poems on Various Subjects. London: G. G. and J. Robinsons, 1796

700. — 12mo, red levant morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges, by Riviere. In a half red levant morocco slip case.

FIRST EDITION. PRESENTATION COPY with Thomas Poole's signature on the half-title. Inserted is a 1-p. A. L. s., 8vo, dated April 11, 1796, from Coleridge to Poole, presenting this volume, which reads: "*My very dear Friend! I send these poems to you with better heart than I should to most others, because I know that you will read them with affection however little you may admire them. I love to shut my eyes, and bring up before my imagination that arbour, in which I have repeated so many of these compositions to you,*" etc. The letter has been cut down, slightly affecting a few words, including the signature.

- 270 COLERIDGE (SAMUEL TAYLOR). Poems. [Colophon:] Printed by Law and Gilbert, St. John's Square, London, [1798]

1900. — 8vo, blue-grey wrappers, as issued. In a red straight-grain levant morocco slip case, by Wallis.

FIRST EDITION. PRIVATELY PRINTED AND OF THE UTMOST RARITY, only a very few copies being known. The poems contained in this precious volume are: "Fears in Solitude", "France, an Ode", and "Frost at Midnight". There is apparently no copy in the British Museum. The titles of the poems have been inscribed in MS. on the front cover.

- 271 COLERIDGE (SAMUEL TAYLOR). The Friend: A Literary, Moral, and Political Weekly Paper, excluding Personal and Party Politics, and the Events of the Day. Conducted by S. T. Coleridge, of Grasmere, Westmorland.

600. — [Penrith: Printed and Published by J. Brown,] 1809-10

28 nos., bound in one volume, 8vo, boards, cloth back (small marginal tear on one leaf, and corner of one leaf torn off).

COMPLETE SET OF THIS WORK, MADE UP FROM THE ORIGINAL NUMBERS, AS SENT TO SUBSCRIBERS, WITH THE RED GOVERNMENT STAMPS ON THE MARGINS, INCLUDING THE EXTRA NUMBER "IRUS", AND TWO COPIES OF THE FIRST NUMBER, ONE BEING A CORRECTED REPRINT OF THE OTHER. The first number of this work appeared on June 1, 1809, and the twenty-seventh and last on March 15, 1810, with the extra number "Irus" on January 11, 1810. This last number is bound in at the end, but belongs between nos. 20-1. There are occasional marginal annotations in pencil by a former owner, correcting and identifying certain passages, and a note on the fly-leaf comparing Coleridge with Wordsworth and Lamb. With the John Peace bookplate.

PRESENTATION COPY FROM CHARLES LAMB  
WHO WROTE THE PROLOGUE

- 272 COLERIDGE (SAMUEL TAYLOR). *Remorse*. A Tragedy in Five Acts. London: Printed for W. Pople, 1813

8vo, olive crushed levant morocco, gilt fillets on the sides, inside dentelles, uncut. FIRST EDITION. THE PROLOGUE IS FROM THE PEN OF CHARLES LAMB, Coleridge writing the Epilogue, which latter was not issued with the Play. ON THE TITLE LAMB HAS WRITTEN: "*With Compts. of a Friend of the Author*", and the recipient her name "Miss John". VERY RARE IN THIS UNCUT STATE. With the Winston H. Hagen bookplate.

[SEE ILLUSTRATION]

*Miss John*  
*With Compts. of a Friend of the Author.*

[NUMBER 272]

PRESENTED BY COLERIDGE TO HIS NEPHEW

- 273 COLERIDGE (SAMUEL TAYLOR). *Remorse*. A Tragedy, in Five Acts. Third Edition. London: Printed for W. Pople, 1813

8vo, red straight-grain morocco, gilt fillet border on the sides, by Riviere (occasional foxings).

PRESENTATION COPY FROM THE POET TO HIS NEPHEW, the Rev. Edward Coleridge, with two inscriptions (one of five words, the other eighteen) on the title, in the autograph of the author. On the verso of the title are two notes, one of which is signed in full, by Coleridge. These notes contain no less than 210 words. The first refers to the savage criticism of the play in the *Quarterly* and *Edinburgh Reviews*, and to "*damning with faint praise*". The second note explains what the Poet considers the "*serious defect of the play*". The text of the poem likewise contains two interesting annotations in Coleridge's autograph. This most interesting copy of "*Remorse*" was later presented to Dean Farrar by the Rev. Edward Coleridge, and bears an inscription in the latter's autograph; inserted there is a letter from Coleridge's nephew to the Dean.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR

- 274 COLERIDGE (SAMUEL TAYLOR). *The Statesman's Manual; or the Bible and Best Guide to Political Skill and Foresight: A Lay Sermon*, addressed to the Higher Classes of Society, with an Appendix containing Comments and Essays connected with the Study of the Inspired Writings. London: Printed for Gale and Fenner, 1816

8vo, red straight-grain morocco, gilt fillet border on the sides, uncut, original gray printed wrappers bound in, by Wallis.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, with the following inscriptions in Coleridge's hand: "*W. Hood, Esqre. Brunswiek Square, Bristol*" (on the fly-leaf), and "*W. Hood, Esqre. from his obliged Friend, S. T. Coleridge*" (on the title-page). There are marginal corrections and additions in manuscript on 38 pages of the volume, two of which, on pages v (slightly trimmed into) and xlv, appear to be in Coleridge's hand. With the four leaves of advertisement at the end.



- 275 COLERIDGE (SAMUEL TAYLOR). Sibylline Leaves: A Collection of Poems. London: Rest Fenner, 1817

375.- 8vo, original blue boards, with label, uncut (rebacked; name on title-page and half-title). In a half red straight-grain morocco slip case.

FIRST EDITION. WITH THE HALF-TITLE. The "*Ancient Mariner*" is here acknowledged by Coleridge FOR THE FIRST TIME. This was meant to be the second volume of a collected edition of Coleridge's works, and every signature, commencing with B, is marked "Vol. II". The first volume would have contained "*Biographia Literaria*", but in the process of composition the bulk of this work became too great for the compass of one volume, and the original scheme was discarded.

- 276 COLERIDGE (SAMUEL TAYLOR). Zapolya: A Christmas Tale, in Two Parts: The Prelude entitled "The Usurper's Fortune;" and The Sequel entitled "The Usurper's Fate." London: 1817

200.- 8vo, original light brown wrappers, uncut (name on half-title). In a half red straight-grain morocco slip case.

FIRST EDITION. With the W. H. Hagen bookplate.

#### WITH AN AMUSING LETTER BY CHARLES LAMB

- 277 COLERIDGE (SAMUEL TAYLOR). Prospectus of a Course of Lectures, Historical and Biographical, on the Rise and Progress, the Changes and Fortunes, of Philosophy, from Thales and Pythagoras to the Present Times. [London, 1818]

900.- 4to, 2-leaf folder (repaired in the fold). In dark blue levant morocco folding case, gilt tooled, lined with grey watered silk.

ACCOMPANYING THIS PROSPECTUS IS A TICKET OF ADMISSION TO THE LECTURES, SIGNED BY COLERIDGE, AND AN AUTOGRAPH LETTER FROM CHARLES LAMB RELATING TO THE SUBJECT. This Course of Lectures was to be given by Coleridge, according to the prospectus, on Monday, December 7, 1818, and on following Mondays, at the Crown and Anchor, Strand, London. A short MS. note states that the Lectures were postponed until December 14. The ticket of admission is inscribed in MS.: "*Lectures from 27 Jany. to 13 March, 1818. Single Ticket. S. T. Coleridge [seal].*", and is endorsed on the verso with Coleridge's autograph signature. The A. L. s., 1 p., oblong 8vo, undated, from Charles Lamb to Miss B., is as follows: "*Dear Miss B.—I send you three Tickets which will serve the first course of C's Lectures, six in number, the first begins tomorrow. Excuse the cover not being oo fa [au fait], is not that French? I have no writing paper. Yours truly, C. Lamb. N.B. It is my present, not C's—id est he gave 'em me, I you.*"

- 278 [COLERIDGE (SAMUEL TAYLOR).] The Devil's Walk; A Poem. By Professor Porson. Edited with a Biographical Memoir and Notes, by H. W. Montagu. Engravings on wood by Bonner and Slader, after R. Cruikshank. London: Marsh and Miller, [1830]

50- 12mo, original grey printed wrappers (faintly stained, with name on cover). In a red cloth folding case.

FIRST EDITION.

- 279 COLERIDGE (SAMUEL TAYLOR). A. L. s., 2 pp., 8vo. Undated. [To Mr. Aders.]

55- AN INTERESTING LETTER, in which he expresses the hope of seeing his friends soon again, although he is never other than unwell from the time he awakes until after ten in the morning.

- 280 COLERIDGE (SAMUEL TAYLOR). A. L. s., 2½ pp., 8vo. Grove, Highgate, 2 July 1830. To Mrs. Hurst. An amusing letter concerning the daily loan of the "Times."



- 281 [COLERIDGE (SAMUEL TAYLOR).] Hoffbauer (J. H.). Der Mensch in allen Zonen der Erde.

Leipzig: Wilhelm Engelmann, 1832

12mo, original boards, cloth back (rubbed). In a half red straight-grain levant morocco slip case.

CONTAINS SOME CURIOUS NOTES IN THE AUTOGRAPH OF SAMUEL TAYLOR COLERIDGE, inscribed on the verso of the half-title, signed with his initials, and on an inserted leaf of paper. The latter reads in part: "*The natives of the South are lewd because they are lazy, ignorant, improvident, superstitious, enslaved, without Ideas, and affections—lewd because they are lawless . . . Not a whit grosser feeder than yourself, Dr. Hoffbauer . . . Were you wrecked on the Coast, I will answer for it, you would find seal and seal oil as good dainties as Beef steaks and Porter . . . Mercy! mercy! on the man, the incalculable service above all value that Mahometanism has done for civilization!! Nay, I can read no more. Good bye, Dr. Hoffbauer.*" With the Henry W. Poor bookplate.

### WITH NUMEROUS ANNOTATIONS BY COLERIDGE

- 282 [COLERIDGE (SAMUEL TAYLOR).] Southey (Robert). Joan of Arc, an Epic Poem. Bristol: Printed by Bulgin and Rosser, 1796

4to, contemporary tree-calf (rubbed and rehinged). In a half brown levant morocco slip case.

FIRST EDITION. SAMUEL TAYLOR COLERIDGE'S OWN ANNOTATED COPY containing numerous marginal criticisms in his hand, written in red pencil, some partially obliterated, but still legible. The fly-leaf is occupied by a note from Dante, in pen and ink, in Coleridge's hand. The annotations in the text are noticeable for their outspokenness, the writer being specially hard on this early poem of Southey's, to which Coleridge himself contributed most of the second book, and some other passages. Coleridge has indicated his own lines throughout the work, and referring to some of them on p. 53, writes: "*These are very fine lines, tho' I say it, that should not; but hang me, if I know or ever did know the meaning of them, tho' my own composition.*" On p. 5 Coleridge sets down the following list of abbreviations which he proposes to use in his marginal notes:

"N.B.-S.E. means Southey's English, i.e. no English at all.

N. means nonsense.

J. means discordant jingle of sound—one word rhyming or half rhyming to another, proving either utter want of ear, or else very long ones.

L.M. ludicrous metaphor.

I.M. incongruous metaphor.

S. pseudo-poetic slang, generally too, not English."

The marginal criticisms, to which the above abbreviations refer, are extremely severe, and it is a little amusing to find Coleridge noting at the end of the Fourth Book: *All the preceding I gave my best advice in correcting. From this time Southey and I parted. S. T. C.* A full account of this volume is given in Dr. J. T. Brown's "Bibliomania". It is the identical copy mentioned in a note to the last edition of the "Biographia Literaria" vol. 2, page 31. Laid in are some notes by Mr. Dykes Campbell—a previous owner—comparing the annotations in this volume with the MS. of the poem in the British Museum. With the William Hood armorial bookplate.

- 283 COLLINS (WILKIE). No Name: A Drama, in Four Acts. (Altered from the Novel for Performance on the Stage.)

London: Published by the Author, 1870

12mo, original printed wrappers. In a brown cloth slip case.

FIRST EDITION. Printed on one side of the leaf only. Laid in is a 3-p. A. L. s., 8vo, dated February 23, 1859, from Wilkie Collins to Mrs. Bullen. A pathetic note, reading: "*My dear Mrs. Bullen, I am ashamed to make conventional excuses to you, so I write with a daring candour—first, to thank you sincerely for your very kind invitation, and, secondly, to ask you to increase that kindness by pardoning me if I am absent from the party, owing to the humiliating circumstance of my being unable to dance. Although my unlucky uncle [sic] is well enough, so far as walking purposes are concerned, it still unfits me for any exercise in which the active graces of this life are concerned. . . .*"

## ORIGINAL MANUSCRIPT OF THE DRAMATIZATION OF "NO NAME"

- 284 COLLINS (WILKIE). The Original Manuscript of the Dramatization no "No Name," written on 134 large 4to sheets, which have been mounted on guards, and bound in half levant morocco.

ON THE FIRST PAGE IS THE AUTHOR'S DRAFT OF THE TITLE-PAGE, INCORPORATING HIS SIGNATURE.

225. — The pages are so profusely corrected—deletions, interlineations, additions crowded in and run along margins—that no printer of to-day would attempt to decipher his writing and attempt the composition of it. IT IS MORE THAN A CHARACTERISTIC "COLLINS" MANUSCRIPT.

## AN UNCUT COPY

- 285 CONGREVE (WILLIAM). A Pindarique Ode, Humbly Offer'd to the Queen, on the Victorious Progress of Her Majesty's Arms, under the Conduct of the Duke of Marlborough. To which is prefix'd, a Discourse on the Pindarique Ode.

55. — London: Printed for Jacob Tonson, 1706

Royal folio, half green straight-grain morocco, uncut.

FIRST EDITION. A FINE TALL UNCUT COPY.

## THE MANUSCRIPT OF "YOUTH"

- 286 CONRAD (JOSEPH). Original Autograph Manuscript of "Youth." Written on 42 pages, 4to, in pencil, and then on the verso of the pages, beginning with page 3, written on the reverse, up to page 42. In a brown straight-grain morocco solander case.

2800. — This Manuscript was evidently written on leaves cut from an exercise book, and they give the impression on account of the rough edges, that the text has been damaged, but close examination establishes the fact that the leaves were cut out before the story was written. THE TITLE OF THE MANUSCRIPT IS "A Voyage," WHICH WAS CHANGED IN THE PRINTED BOOK TO "Youth: A Narrative."

The Manuscript, as stated, is written in pencil on both sides of the leaves, with numerous deletions and changes, and is rather confusingly arranged; but Conrad's letter to the original owner John Quinn (of which a photograph is laid in) makes the reading easier. He says: "*The pages are numbered in red and blue pencil. These pages are written on both sides. First read consecutively the red numbers, then the blue numbers (which are on the verso of the red numbers) . . . One episode has been added later on. There are also parts which have been suppressed in print. It is not a pretty looking item for your collection, but it is a sort of curiosity in Conrad's literary history.*"

"Youth" is very much a reminiscence of Conrad's own first voyage to the East. It was in 1881 that he set sail in the *Palestine* for Bangkok. The ship caught fire off the coast of Sumatra and the crew had to take to the boats. With the John Quinn bookplate, and the envelope, addressed by Conrad, in which the manuscript was sent to Mr. Quinn.





**ONE OF CONRAD'S FINEST MANUSCRIPTS  
AND IN FORD MADDOX FORD'S OPINION  
"BY A LONG WAY CONRAD'S FINEST ACHIEVEMENT"**

- 288 **CONRAD (JOSEPH).** Original Autograph Manuscript of "Under Western Eyes." Written on 1,351 pages, quarto.

In 4 crushed brown levant morocco solander cases.

THE COMPLETE ORIGINAL MANUSCRIPT OF THIS STORY, which differs so materially from the printed version as the story progresses, in the arrangement of the chapters, dialogues, paragraphs, and phrases, because Conrad worked over it and deleted many portions before the copy was ready for the printer.

The title of the Manuscript is "Razumov," but the author decided to change it to "Under Western Eyes," upon its completion, as on the margin of the last page he has written: "*Title: Under Western Eyes. A Novel.*" At the foot of this page he has also indicated the date of completion, writing: "*End. 22 Jan. 1910. J. C.*" On the first page, and on several other pages throughout the Manuscript, Conrad's initials appear following instructions to his copyist.

Writing about this Manuscript to John Quinn, Conrad said: "*It consists of 1300 pages and contains a great deal more text than has appeared in print. I have been cutting down that novel ruthlessly. The full copy forms an enormous pile. Almost twice the size of the Outcast MS.*" A photograph of this portion of the letter is laid.

"Under Western Eyes" made a supreme demand upon its author.

"I had never been called before to a greater effort of detachment: detachment from all passions, prejudices and even from personal memories." Of this novel Ford Maddox Ford has written: "'Under Western Eyes' with its rendering of political intrigue and really aching passion has always seemed to me by a long way Conrad's finest achievement. Here—again I say it seems to me—you have Conrad appearing in the role of a Dostoevsky who is also an artist, and if I were asked to name the book by which I was sure—and hoped—that Conrad would go down to posterity this is the book that I should name."

[SEE ILLUSTRATION]

**ORIGINAL FIRST TYPED COPY**

- 289 **CONRAD (JOSEPH).** Original First Typed copy of the Manuscript of "Victory." Written on 636 pages, 4to. In a half blue morocco slip case.

This Manuscript is complete to the end of the next to the last chapter, although a typed line of asterisks seems to indicate that possibly Mr. Conrad intended to terminate the story there, with the death of Lena. The Manuscript is filled with alterations, and it is interesting to note that Axel Heyst of the printed version was Augustus Berg in the Manuscript. Mr. Jones in the book was Mr. Smith in the Manuscript; and the Tropical Belt Coal Company was The Archipelago Coal Syndicate. About half-way through the Manuscript Mr. Conrad commenced to change the name of Berg to Heyst. There are a number of interesting things to note further in connection with this Manuscript, namely, that TWO OTHER TITLES other than the one chosen finally, had been considered, as we find typed on the first page "An Episode of Dollars." Above it was lettered "Smouldering Fire." This latter has been inked through, and lettered in large blue-pencil characters over the original typed title, the word "Victory" effectively deletes that title. Beneath this final title Conrad has signed his name. His autograph appears on several upper margins throughout the Manuscript.

It would appear that this typed manuscript was written before the completion of the last chapter of the story. That is substantiated by the statement in Mr. Conrad's Preface, last sentence of the first paragraph: "*And that last word was the single word of the title.*" With the John Quinn bookplate.



1.

R.  
Razumov.  
I

To begin with I wish to disclaim  
the possession of these gifts of imagina-  
tion and style which would have enabled  
my pen to treat for the reader the  
personality of the man who called  
himself, after the Russian custom  
Cyril son of Isidor — Kirylo Sidorovitch  
— Razumov.

If I have ever had these gifts in  
any ~~human~~ sort of living form ~~there~~  
~~on which~~ ~~messages~~ have been smoo-  
thed out of existence a long time  
ago under a wilderness of  
words ~~I have been for many~~  
~~years~~ ~~of my life~~ ~~in vain~~ ~~for~~  
~~is an occupation under a false~~  
words. Words as is well known  
are

REDUCED FACSIMILE OF THE FIRST PAGE  
OF THE MANUSCRIPT OF "RAZUMOV" AFTERWARDS  
CALLED "UNDER WESTERN EYES"

[NUMBER 288]

1450. ✓  
290 CONRAD (JOSEPH). Original Autograph Manuscript of an "Admiralty paper." Written on 30 pages, quarto, some leaves being written on both sides. In a half morocco slip case.

THIS MANUSCRIPT IS UNPUBLISHED. It is signed IN FULL at the end, with the inscription: "*Capel House. Jany. 1917. The Admiralty never made use of this. J. C.*"

On the corner margin of the first page Mr. Conrad has written: "*This paper is the last complete written in pen and ink in Jany. 1917. Joseph Conrad,*" and at the top of the page he has written: "*1st and only Admiralty Paper.*" Beneath this caption he has written in red pencil "Unpublished."

This is not a technical report to the Admiralty, nor is it, as its title might indicate, a disquisition on the needs of the Navy, and recommendations for its betterment. It is, however, a DELIGHTFUL BIT OF WRITING—the impressions made upon THE MIND AND SOUL of the novelist after an experience during the World War in the Royal Naval Reserves.

"*I have come ashore bringing with me strongest of all and the most persistent the impression of a great darkness—I do not mean darkness in a smybolie or spiritual sense. Indeed one couldn't come from the contact with our watchers of that darkness, and the workers therein otherwise than spiritually strengthened. What I mean is the fact itself, the fact of the darkness spread over the land and the water of old civilization such as wrapped up early mariners' landfalls on their voyages of exploration.*"

Thus the Paper begins, and continuing, the writer takes especial pains to compliment the Navy upon the training of the Naval Reserves, and splendidly continues: "*But it is also a high testimony to the capacity, adaptability and the whole-souled earnestness of the officers of the Merchant Service who hastened to join, some called up, others volunteering without hesitation from all the points of the compass and from the uttermost ends of the Empire.*"

The latter portion of the Paper is a vivid relation of the bringing down of a Zeppelin, as told by the hero of the occasion to Mr. Conrad himself. With the John Quinn bookplate.

[SEE ILLUSTRATION]

600. ✓  
291 CONRAD (JOSEPH). Original Autograph Manuscript "Preface (to my Reminiscences)." Written on 25 pp., 4to. In a brown crushed levant morocco solander case.

THIS PREFACE WAS WRITTEN IN 1911 FOR HIS REMINISCENCES, as stated in Conrad's autograph in the upper corner of the first page.

In writing to Mr. Quinn of this Manuscript, Mr. Conrad said:

"*I have had returned to me from P. Gibbon, who borrowed them to read (more than a year ago), my preface to the volume of Reminiscences, the best piece of purely abstract English I ever wrote—so at least some people say.*"

A photograph of this portion of the letter is enclosed. With the John Quinn bookplate.

1200. ✓  
292 CONRAD (JOSEPH). Original Autograph Manuscript of "One Day More." Written on 60 pages, 4to. In a brown crushed levant morocco solander case.

THE ONLY EXISTING TEXT OF THIS PLAY WHICH WAS FOUND ON THE STORY "To-Morrow," first printed in the *Pall Mall Magazine* for August 1902, and afterwards included in "Typhoon and Other Stories," 1903. The title of the Play in the Manuscript is "'To-Morrow.' A Play (One Day More?)." There are numerous corrections, and two or three pages, while typewritten, are so profusely corrected as to warrant their inclusion as autographic.

A typewritten copy of the Manuscript is included. This was Conrad's only attempt at dramatization up to 1921.

Of this Play Mr. Arthur Symons has written: ". . . the splendid 'To-Morrow,' which, turned into a one-act play, bewildered an audience into inattention by the stark immensity of its dramatic power." With the John Quinn bookplate.

This paper is  
 written in pen and  
 ink in 1847  
 14/7/22  
 Admiralty Paper.

I.

I have come ashore bringing with me  
 of all and the most persistent  
 the impression of a great darkness. I do  
 not mean a ~~material~~ darkness in  
 a symbolic or spiritual sense. Indeed  
 we could not come ~~but~~ from  
 the contacts with the watchers of  
~~and~~ ~~the~~ ~~darkness~~  
~~the~~ ~~darkness~~ ~~the~~ ~~darkness~~  
~~the~~ ~~darkness~~ ~~the~~ ~~darkness~~  
 that darkness, and the workers therein  
 otherwise than spiritually strengthened.  
 What I mean is the fact that  
 the fact of the darkness spread  
 over the land and ~~the~~  
 the water of old civilisation  
 such as ~~the~~ ~~early~~ ~~seafarers'~~  
~~the~~ ~~landfalls~~ on their  
 voyages of exploration.

- 125.- 293 **CONRAD (JOSEPH).** One Day More. In the "English Review" for August 1913. London, 1913  
8vo, original wrappers. In a half brown morocco slip case.  
THE FIRST APPEARANCE IN PRINT of "One Day More," the play founded upon Conrad's story "To-Morrow." With the John Quinn bookplate.
- 100.- 294 **CONRAD (JOSEPH).** One Day More. A Play in One Act. *Printed in red and black.* [London: Beaumont Press, 1919]  
8vo, original boards, vellum back, uncut.  
FIRST PUBLISHED EDITION. One of 24 copies on Japan vellum, signed by the author. With the John Quinn bookplate.
- 10.- 295 **CONRAD (JOSEPH).** One Day More. A Play in One Act. *Printed in red and black.* [London: Beaumont Press, 1919]  
8vo, original boards, buckram back, uncut.  
FIRST PUBLISHED EDITION. One of 250 copies on hand-made paper. With the John Quinn bookplate.
- 310.- 296 **COOPER (JAMES FENIMORE).** Precaution, a Novel. New York: Published by A. T. Goodrich & Co., 1820  
2 vols., 12mo, contemporary half mottled sheepskin (worn).  
FIRST EDITION, RARE. With the leaf of errata at the end of Vol. I.
- 360.- 297 [**COOPER (JAMES FENIMORE).**] Sketches of Switzerland. By an American. 2 vols.; Sketches of Switzerland. By an American. Part Second. 2 vols. Philadelphia: Carey, Lea & Blanchard, 1836  
Together 4 vols., 8vo, original brown cloth, labels, as issued (backs faded, and small tear in the hinges of one volume). In a half red levant morocco book-shaped slip case.  
FIRST EDITIONS. PRESENTATION COPY of the Second Part, inscribed by the author on the title-page of vol. I. "Samuel F. B. Morse.—from the Author." With the Herschel V. Jones bookplate.
- 50.- 298 **COOPER (JAMES FENIMORE).** A. L., 1 p., small 4to. New York, March 17th, 1845. To Messrs. Carey and Hart. Agreeing to their terms for republishing his Naval Biographies in Graham's Magazine, namely \$500; also, an autograph memoranda relating to the same, unsigned; Together with an A. L. s. by Samuel Cooper, 1 p., 4to. Cooperstown, June 4, 1847. To Messrs. J. & E. Little & Co. On financial matters. 3 pieces.
- 2250 299 [**COSIN (RICHARD).**] An Apologie for Sundrie Proceedings by Iurisdiction Ecclesiasticall, of late times by some challenged, and also diuersely by them impugn'd.  
Imprinted at London by the Deputies of Christopher Barker, 1593  
Thick small 4to, green crushed levant morocco, Jansen style, inside dentelles, gilt edges, by Riviere. (names on title-page, and skilful repair).  
Second Edition. The First Edition was published in 1591.



- 300 COTTON (CHARLES). Scarronides: or, Virgile Travestie. A Mock-Poem. Being the First Book of Virgils Aeneis in English, Burlesque. *Title within ornamental border.*

London: Printed by E. Cotes for Henry Brome, 1664

Small 8vo, green crushed levant morocco, gilt back, gilt fillet borders, inside dentelles, gilt edges.

FIRST EDITION. With the rare leaf preceding the title-page containing Brome's device of the "Gun in Ivy Lane."

THIS IS THE FIRST INSTANCE OF AN ENGLISH BURLESQUE TRANSLATION OF AN ANCIENT CLASSIC AUTHOR. Laid in is a long manuscript bibliographical note by a former owner, Alexander Gardyne, the well-known Scottish collector, whose name stamp appears on the verso of the title-page. With the Duke of Sussex and Walter T. Wallace bookplates.

- 301 COWLEY (ABRAHAM). Ode, Upon the Blessed Restoration and Returne of His Sacred Majestie Charls the Second.

London: Printed for Henry Herringman, 1660

Small 4to, crimson levant morocco, gilt back, gilt fillet borders, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. FINE COPY. With the M. C. Lefferts and Winston H. Hagen bookplates.

#### A FINE HISTORICAL LETTER

- 302 COWLEY (ABRAHAM). A. L. s., 1 p., folio. Paris, February 12, 1650. To the Rt. Hon. Mr. Long. In a cloth portfolio.

A FINE LETTER OF CONSIDERABLE HISTORICAL IMPORTANCE, WRITTEN WHILE IN FRANCE.

*"There is not anything of news come from England since my last . . . My Lady Martin tells mee that shee has seen a letter this week out of Holland, from Sir Alexander Humes, wch. says that my Lord Montrose had embarqued 1500 foot and 800 horse, and was himself actually past with them into Scotland, but I have no other confirmation of it. Wee expect the French Court here next weeke; their business in Normandy is finished, the Duchy of Longueville is gonne from Dieppe into Holland or Flanders . . . and the Duke of Richelieu hath made his peace, and will come up to the Court this week," etc.*

#### AN EXTRAORDINARY COPY

- 303 COWPER (WILLIAM). [Vol. I.] Poems. Vol. II. The Task.

London: Printed for J. Johnson, 1782

2 vols., 8vo, original boards, uncut (worn, and one cover and back loose). In a brown crushed levant morocco book-shaped slip case.

FIRST ISSUE OF THE FIRST EDITION, page 343 of the First volume being incorrectly numbered 344. No half-title was issued with this volume. Pages 59-60 and 123-4 are cancel leaves which in Dr. Thomas J. Wise's opinion are common to all copies, the correction presumably having been made while the book was going through the press.

A VERY RARE CONDITION IN WHICH TO FIND BOTH OF THESE VOLUMES, the interior (with the exception of a loose signature) being as perfect as when issued. With the name of Ingram Lockhart and notes by him, on the inside front covers.

- 304 COWPER (WILLIAM). The Iliad and Odyssey of Homer, translated into English Blank Verse, by W. Cowper, of the Inner Temple, Esq.

London: Printed for J. Johnson, 1791

2 vols., 4to, boards, uncut (worn).

FIRST EDITION OF THIS TRANSLATION. A FINE COPY INTERNALLY, WITH EDGES UN CUT; RARE IN SUCH CONDITION.

## A RARE AND BEAUTIFUL LITTLE BOOK

- 305 **CRASHAW (RICHARD)**. Steps to the Temple. Sacred Poems, With other Delights of the Muses. *Title within border of small ornaments.* London: Printed by T. W. for Humphrey Moseley, 1646

650. — Small 12mo, rose crushed levant morocco, gilt back, gilt panelled sides, inside dentelles, gilt edges, by Bedford.

FIRST EDITION. A MAGNIFICENT COPY WITH THE ORIGINAL BLANK LEAF PRECEDING THE TITLE-PAGE AND FINAL BLANK LEAF. The leaf of apology for placing some of the "humane" poems among the Divine, is correctly placed at A6. With the Robert Hoe bookplate.

## THE BRUTON-DOUGLAS-TRUMAN COPY

- 306 **CRUIKSHANK (GEORGE)**. Points of Humour. *10 copperplates and 8 woodcuts by George Cruikshank, the copperplates IN TWO STATES, one INDIA PROOFS, the other IN COLORS, inlaid to size, the woodcuts on INDIA PAPER.* 1823; Points of Humour. Part II. *10 copperplates and 12 woodcuts by Cruikshank, the PLATES IN TWO STATES, INDIA PROOFS and IN COLORS; the woodcuts on INDIA PAPER.* 1824.

1850. — London: Published by C. Baldwyn, 1823-4

2 vols., 8vo, wrappers, as issued (one cover repaired). In a green cloth box case, top felt-lined, with catch.

FIRST EDITION OF BOTH PARTS, with advertisements, as issued. THE GENUINE FIRST ISSUE OF THE FIRST PART, on tinted paper, Plate VIII on India paper, being in the first state, before it had been worked over with fine dry point, darkening it, making cross-hatchings on the back of the urchin and the legs of the fallen man. Second issue of the second part, with the words "ran out" on page 5 instead of "and did." THE COLORED PLATES INSERTED IN BOTH PARTS ARE IN THE FIRST STATE, Plate VIII in Part I being inserted both in first and second states to show the difference made by the dry point. THE BRUTON-DOUGLAS-TRUMAN COPY, with a note by Mr. Truman on wrapper and one laid in by Mr. Bruton, explaining about the insertion of the plates which he procured from Captain Douglas. The cloth case formerly belonged to the latter.

## AN UNCUT COPY BEAUTIFULLY CLEAN

- 307 [**CRUIKSHANK (GEORGE)**.] [Combe (William.)] The Life of Napoleon, a Hudibrastic Poem in Fifteen Cantos, by Doctor Syntax. *30 colored plates by George Cruikshank.*

975. — London: Printed for T. Tegg, 1815

Large 8vo, original grey boards, with label, as issued (back partly broken and frayed). In a green cloth slip case.

FIRST EDITION. WITH ALL EDGES UNCUT, IN BEAUTIFUL CONDITION. A VERY FINE COPY.

## CHOICE COPY OF THE FIRST ISSUE

- 308 [**CRUIKSHANK (GEORGE)**.] Grimm (M. M.). German Popular Stories, Translated from the Kinder und Haus Marchen, collected by M. M. Grimm, from Oral Translation. *22 etchings by George Cruikshank.*

[Vol. I] London: Published by C. Baldwyn, 1823

[Vol. II] London: James Robin & Co., 1826

575. — 2 vols., 12mo, brown crushed levant morocco, gilt tooled backs, gilt fillets on the sides, inside dentelles, edges gilt on the rough, by Riviere. In a cloth slip case.

FIRST ISSUE OF THE FIRST EDITION. Without the diaeresis over "Marchen" on the title-page of Vol. I; with the title "The Travelling Musicians" only, to the second story in Vol. I; with the list of plates on page 218, Vol. I; "Preface", etc., coming last among the Notes in Vol. I; no advertisements in either volume. A CHOICE COPY OF THIS MOST DESIRABLE CRUIKSHANK ITEM.



**SIXTEEN SUPERB ORIGINAL DRAWINGS BY GEORGE  
CRUIKSHANK FOR WILLIAM COMBE'S "LIFE OF NAPOLEON"**

309 **CRUIKSHANK (GEORGE).** Sixteen Original Drawings by George Cruikshank, in pen-and-ink and wash, being Fifteen of the drawings executed for William Combe's "Life of Napoleon," and the title-page for the work. Each drawing is lightly tipped on the cardboard leaves of an album.

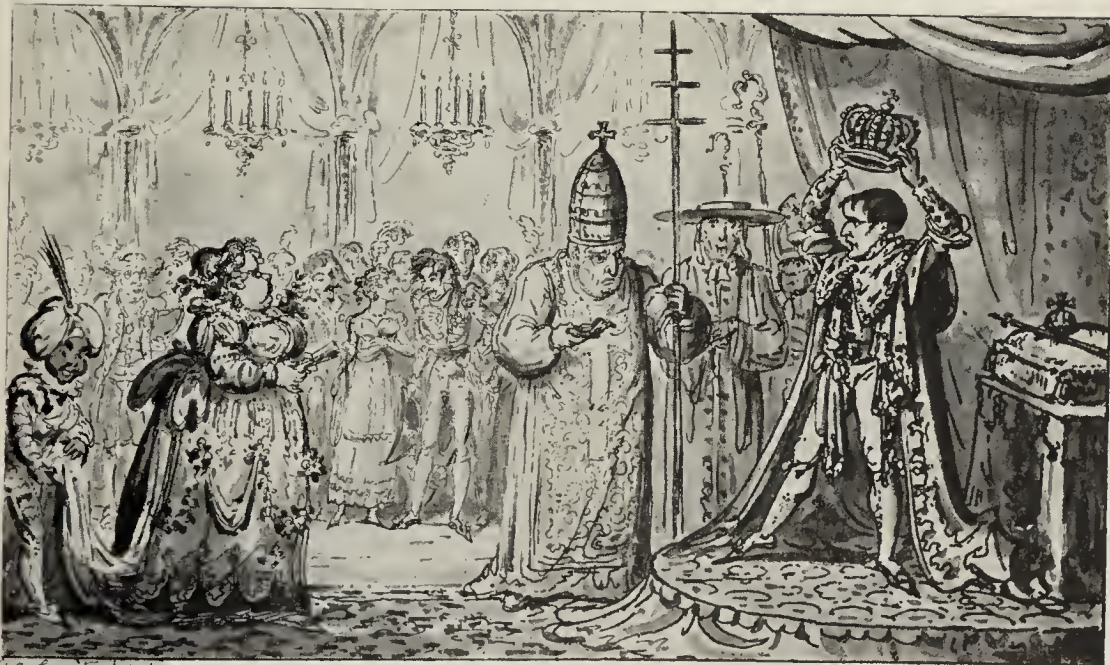
Oblong folio, red levant morocco, gilt tooled back, elaborate gilt tooled border on the sides, inside dentelles, gilt edges (rubbed). In a crimson levant morocco solander case.

ONE OF THE MOST IMPORTANT SERIES OF FINISHED DRAWINGS BY GEORGE CRUIKSHANK EVER OFFERED FOR SALE. FOURTEEN ARE SIGNED IN INK, AND THE PLATE, "*Nursing the King of Rome*," HAS THE FOLLOWING AUTOGRAPH ANNOTATION BY THE ARTIST: "*N.B. The Shadows tinted on as a pattern for the 'Aquatinter'.*" The following is a List of the Drawings, with the pages at which they appear in the First Edition [1815] of the work:

- [1] Engraved title, the panel blank.
- [2] The Blindfolded Austrian Officer. Page 62.
- [3] Shooting the Prisoners in Egypt. Page 91.
- [4] Napoleon and Alexander on the Raft. Page 178.
- [5] First Interview with Maria Louisa. Page 207.
- [6] Nursing the King of Rome. Page 213.
- [7] Burning of Moscow. Page 227.
- [8] Blowing up the Bridge at Leipsic. Page 233.
- [9] Pursued by Cossacks. Page 234.
- [10] Siege of Acre. Page 94.
- [11] Murder of Dessaix. Page 111.
- [12] Murder of the Duke d'Enghien. Page 135.
- [13] Crowning himself Emperor of France. Page 142.
- [14] Poisoning the sick at Jaffa. Page 92.
- [15] Seizing the Italian relics. Page 58.
- [16] The Red Man. Page 240.

With the Samuel Henry Austin bookplate.

[SEE ILLUSTRATION]



REDUCED FACSIMILE OF ONE OF THE DRAWINGS

[NUMBER 309]

- 310 [CRUIKSHANK (GEORGE).] [Smith (Horatio and James).] Rejected Addresses: or, The New Theatrum Poetarum. Eighteenth Edition. 6 woodcuts in the text by George Cruikshank and a tinted portrait of the authors by Harlowe. London: John Murray, 1833

160-  
12mo, boards, label, uncut (new covers and end-papers; back partly split; somewhat shaken).

FIRST EDITION WITH THESE ILLUSTRATIONS. INSERTED ARE THE FOLLOWING AUTOGRAPH LETTERS AND MANUSCRIPTS BY THE AUTHORS: [1] Smith (James). A. L. s., 1 p., sq. 12mo. 18 Austin Friars, May 9, 1820. To M. D. Mayers; [2] Smith (Horatio). A. L. s., 1 p., 8vo (mounted). 142 Regent St., Jan. 29, n.y. Recipient unnamed. Accompanying this letter is an 8-line HOLOGRAPH POEM, attacking autograph collectors; [3] Smith (Horatio). A. L. s., 1 p., sq. 8vo. Versailles, Feb. 7, 1822. To Messrs. Colnaghis; [4] Smith (James). A. L. s., 1 p., 12mo. 18 Austin Friars, Dec. 12, n.y. Recipient unnamed; [5] Smith (James). Two HOLOGRAPH POEMS, published in the "New Monthly", written on 2 pp., 4to, with address to H. Colburn (small tear where sealed); [6] Smith (Horatio). A. L. s., 1 p., 12mo, with seal. N.p., n.d. To Thomas Hill, inviting him to his house, and mentioning Hunt, Haydon, Shelley, and others. With a portrait of Hill; [7] Smith (James). A. L. s., 1 p., 12mo. 18 Austin Chambers, n.d. To Thomas Hill; [8] SHELLEY (PERCY BYSSHE). D. s., 1 p., oblong 8vo. London, Oct. 2, 1817. Orders to Messrs. Brookes & Co., to pay Horatio Smith, or bearer, Sixty Pounds. (The signature has been crossed over in ink.) With the Albert M. Cohn bookplate.

#### FIRST ISSUES WITH PLATES IN COLOURS AND ORIGINAL SKETCH AND AUTOGRAPH LETTER INSERTED

- 311 CRUIKSHANK (GEORGE). My Sketch Book. Title-page and 36 plates in color (numerous figures on each), by George Cruikshank. London: Published for the Artist, [1833-5]

1150-  
9 parts, oblong 4to, pictorial wrappers, as issued (one back broken). In a maroon morocco box case, velvet-lined, with clasp.

FIRST ISSUE OF THE FIRST EDITION OF ALL THE PARTS. A FINE COPY OF THIS RARE WORK. Plate 2, Part V, is in the first state: on a bag of gold, representing a man's head, are printed the letters "O G L D," being afterwards corrected to "G O L D." Part VI contains the colored title-page: "Vol. 1 of My Sketch Book." Parts I, III, VII, VIII, and IX are identified with printed numeration; Parts II, V, and VI carry numeration inscribed in ink; Part IV is printed III, but has been corrected to IV by hand. LAID IN IS AN ORIGINAL PEN-AND-INK SKETCH BY GEORGE CRUIKSHANK, mounted, being the preliminary sketch made for "The Omnibus Brutes" on Plates 3, Part VIII. It carries 5 lines of inscription, and is signed, by the artist. Part of another sketch has been juxtaposed in the right margin to fill in a missing portion. A SHEET OF PAPER, BEARING NUMEROUS SKETCHES AND NOTES IN PENCIL, ON BOTH SIDES, AND AN AUTOGRAPH LETTER BY THE ARTIST ARE ALSO LAID IN. The A. L. s., 1 p., 8vo, dated Jan. 30, 1946, reads: "My Dear Lumley, I purpose doing myself the pleasure of breakfasting with you to morrow morning at 8-o'clock. Yours very truly, Geo. Cruikshank."

#### WITH AUTOGRAPH LETTER

- 312 CRUIKSHANK (GEORGE). Cruikshank's Omnibus. Edited by Laman Blanchard. 22 steel engravings and 78 woodcuts in the text by George Cruikshank. London: Tilt & Bogue, 1841-2

325-  
9 original parts, pictorial wrappers, uncut (backs frayed and broken in places, tear in one wrapper, occasional foxmarks.) In a half red morocco slip case.

FIRST EDITION, IN THE ORIGINAL PARTS. With all the leaves of advertisements, and the extra leaf (pp. 199-200), as issued. LAID IN IS AN AUTOGRAPH LETTER, 1 p., 8vo, dated September 4, 1875, from George Cruikshank to the Dalziel Brothers, with a fine characteristic signature of the artist, asking for two sets of proofs of "The Omnibus" and two of "The Table Book". With the William F. Gable bookplate.



## CRUIKSHANK TO DICKENS

- 313 **CRUIKSHANK (GEORGE).** A. L. s., 1 p., 8vo. [London], April 3, 1841. To Charles Dickens.

210. *"I have introduced the 'Post boy' to the 'Conductor' of the 'Omnibus' & hope he may get a 'Sitivation' for I think you know that I am, like yourself, always ready to lend a helping hand to those who want it," etc.*

- 314 **CRUIKSHANK (GEORGE).** George Cruikshank's Table-Book. Edited by Gilbert Abbott à Beckett. 12 steel engravings, and 116 woodcuts and glyphographs by George Cruikshank.

London: Published at the Office, 1845

350. 12 original parts, pictorial wrappers, edges of the first 3 parts gilt (a few repairs along the backs). In a half red morocco slip case.

FIRST EDITION, IN THE ORIGINAL PARTS. A REMARKABLY FINE COPY, IN SPLENDID INTERNAL CONDITION. All the advertisements, as issued, are present in this copy, except the blue inset of the National Anti-Corn Law Bazaar, sometimes present in part 5. LAID IN IS A SMALL QUARTO SHEET OF PAPER ON WHICH GEORGE CRUIKSHANK HAS DRAWN NUMEROUS PENCIL SKETCHES, SIGNED.

- 315 [**CRUIKSHANK (GEORGE).**] Stowe (Harriet Beecher). Uncle Tom's Cabin. 27 illustrations on wood by George Cruikshank.

London: John Cassell, 1852

13 parts, 8vo, original wrappers, uncut, as issued. In a half brown morocco solander case.

350. FIRST EDITION WITH THESE ILLUSTRATIONS, IN THE ORIGINAL PARTS. Laid in is an A. L. s., 2 pp., 8vo, dated September 29, 1853, from George Cruikshank to J. B. Gough, reading: "*Dear Gough, you will see that my friend Mr. Stacy has written your name and Mrs Gough's at the back of his card which you will have to present to Mr. Gauge the store-keeper at the Castle, when no doubt they will show you every where and every attention,*" etc. The letter has been mounted and cut in the fold, affecting two words and the flourish of the signature.

## CRUIKSHANK'S FAIRY LIBRARY

### FIRST ISSUES OF THE

### FOUR VOLUMES IN THE SERIES, WITH TWO ADDITIONAL COPIES INCLUDING FOUR PRESENTATION COPIES AND ORIGINAL PENCIL SKETCHES

- 316 **CRUIKSHANK (GEORGE).** The Fairy Library. Complete Set, as detailed below. [London, 1853-64]

200. Together 6 vols., 12mo, light blue pictorial wrappers, as issued (small ink-stains on one cover, and a few fox-marks on some plates). In a green levant morocco box case, lined with white watered silk.

FIRST ISSUE OF THE FIRST EDITION OF EACH VOLUME IN THE SERIES, with additional copies of the Second Issue of "CINDERELLA", and "PUSS IN BOOTS." AUTOGRAPH PRESENTATION COPIES OF EACH TITLE IN THE LIBRARY, with FOUR EXTRA PROOF PLATES FOR "PUSS IN BOOTS", and SOME ORIGINAL PENCIL SKETCHES FOR THIS WORK, WITH A LIST OF PLATES, inscribed by the artist on a piece of paper, inserted. The following is a more detailed description of each volume:

[No. 1.] George Cruikshank's Fairy Library. Hop-O'My-Thumb and the Seven-League Boots. Edited and *illustrated with six etchings by George Cruikshank.* London: David Bogue, [1853]

FIRST ISSUE OF THE FIRST EDITION, with the advertisement on the back wrapper, reading: "Preparing for publication," etc. AUTOGRAPH PRESENTATION COPY, inscribed: "*T. K. Hervey, Esq., with a set of proofs and the compliments of Geo. Cruikshank. July 13th, 1853.*"

[DESCRIPTION CONTINUED ON NEXT PAGE]

- [No. 2.] George Cruikshank's Fairy Library. The History of Jack & the Bean-Stalk. Edited and *illustrated with six etchings by George Cruikshank.*  
London: David Bogue, [1854]

FIRST ISSUE OF THE FIRST EDITION, the list of plates preceding frontispiece, and the advertisement on the back wrapper, reading: "Already Published, Hop O'My Thumb and the Seven League Boots . . . Preparing for Publication, No. III. Cinderella," etc. AUTOGRAPH PRESENTATION COPY, inscribed: "*To Master Frederick Robert James Hervey with the best wishes and regards of Geo. Cruikshank. Jan. 29th, 1854.*"

- [No. 3.] George Cruikshank's Fairy Library. Cinderella and the Glass Slipper. Edited and *illustrated with ten subjects, designed and etched on steel, by George Cruikshank.*  
London: David Bogue, [1854]

FIRST ISSUE OF THE FIRST EDITION, with the fly-leaves pasted down on the wrappers, and with the sentence, lines 11-16, on page 30, which was omitted in later issues. AUTOGRAPH PRESENTATION COPY, inscribed: "*To Master Frederick Robert James Hervey with the best wishes and regards of Geo. Cruikshank. March 18th, 1855.*"

- [No. 4.] George Cruikshank's Fairy Library. Puss in Boots. Edited and *illustrated with [6] etchings on steel, by George Cruikshank.*  
London: Routledge, Warne, and Routledge, [1864]

FIRST ISSUE OF THE FIRST EDITION, with the Address "To the Public" on verso of front wrapper, no fly-leaves, "An Address to Little Boys and Girls", on page 28, and the correct covers, "Published by Routledge, Warne, & Routledge." INSERTED ARE PROOFS OF FOUR OF THE PLATES IN AN EARLIER STATE, with pencil marks indicating shadows, etc., which were subsequently filled in, and also A SHEET OF PAPER ON WHICH THE ARTIST HAS DRAWN TWO ROUGH PENCIL SKETCHES OF CATS, AND A PRELIMINARY STUDY FOR THE TITLE-PAGE, as well as a list of plates, and some notes in ink.

- [No. 5.] George Cruikshank's Fairy Library. Cinderella and the Glass Slipper. Edited and *illustrated with ten subjects, designed and etched on steel, by George Cruikshank.*  
London: D. Bogue, n.d.

SECOND ISSUE OF THE FIRST EDITION. The volume is inscribed in pencil, as follows: "*Given to me by Mr. Truman, 10 Dec. 1892. H. W. Bruton. This is the second issue of the first edition with a portion of the letterpress on page 30 omitted. H. W. B.*"

- [No. 6.] George Cruikshank's Fairy Library. Puss in Boots. Edited and *illustrated with [6] etchings on steel by George Cruikshank.*

London: Routledge, Warne, & Routledge, n.d.

SECOND ISSUE OF THE FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed: "*To Henry Eyre Esq., with the regards of Geo. Cruikshank. March 23rd, 1877.*" Laid in is a 4-p. A. L. s., dated July 13, 1909, from Captain Douglas to Bruton relating to the correct "points" on the wrappers of the above volumes, particularly of "Puss in Boots". THE INTEREST OF THIS EXCEEDINGLY RARE AND DESIRABLE SET IS THUS FURTHER ENHANCED BY ASSOCIATION WITH THE THREE GREATEST CRUIKSHANK COLLECTORS: BRUTON-TRUMAN-DOUGLAS.

317 CRUIKSHANK (GEORGE). Set of India Proofs of the Illustrations to "Cinderella and the Glass Slipper," by George Cruikshank. 6 plates, showing 10 subjects, mounted. [London, 1854]

In a small folio green morocco portfolio.

PRESENTATION COPY, with a pencil inscription by George Cruikshank in the margin of the first plate, as follows: "*To John Adams Acton with the kind regards of George Cruikshank. Jan. 1st, 1872.*"

50. - 318 **CRUIKSHANK (GEORGE)**. Set of India Proofs of the Illustrations to "Hop O' My Thumb and the Seven League Boots," by George Cruikshank. 6 plates, mounted. In small folio green morocco portfolio. [London, 1853]

PRESENTATION COPY, with a pencil inscription by George Cruikshank, in the margin of the first plate, as follows: "*To John Adams Acton with the kind regards of his sincere Friend George Cruikshank. Jan. 1st, 1872.*"

[SEE ILLUSTRATION]

*To John Adams Acton with the kind regards of  
his sincere Friend.  
George Cruikshank  
Jan. 1st 1872*

[NUMBER 318]

0. - 319 **CRUIKSHANK (GEORGE)**. Set of India Proofs of the Illustrations to "Jack and the Bean Stalk," by George Cruikshank. 6 plates, mounted. In a small folio green morocco portfolio. [London, 1854]

PRESENTATION COPY, with a pencil inscription by George Cruikshank in the margin of the first plate, as follows: "*To John Adams Acton, with the best regards of George Cruikshank. Jan. 1st, 1872.*"

5. - 320 **CRUIKSHANK (GEORGE)**. Set of India Proofs of the Illustrations to "Puss in Boots," by George Cruikshank. 6 plates, showing 12 subjects, mounted. In a small folio green morocco portfolio. [London, 1864]

PRESENTATION COPY, with a pencil inscription by George Cruikshank, in the margin of the first plate, as follows: "*To John Adams Acton, with the kind regards of George Cruikshank. Jan. 1st, 1872.*"

0. - 321 **CRUIKSHANK (GEORGE)**. The Artist and the Author. A Statement of Facts. [London:] Bell & Daldy, [1872]

8vo, eight-leaf pamphlet, sewn, without wrappers, as issued. In a red cloth portfolio.

FIRST EDITION. Written by George Cruikshank to justify his stand in his famous controversy with W. Harrison Ainsworth. It contains the text of the letters exchanged by these men in the "Times", and an account of the artists's relationship with the author, and the facts which led to their estrangement.



**PRESENTATION COPY  
WITH AUTOGRAPH LETTERS BY CRUIKSHANK AND AINSWORTH**

- 322 **CRUIKSHANK (GEORGE).** The Artist and the Author. A Statement of Facts. Second Edition. [London:] Bell & Daldy, 1872

8vo, half green levant morocco, gilt tooled back, gilt edges.

190. —  
AUTOGRAPH PRESENTATION COPY, inscribed: "*To Edwin Canton Esq. With the kind regards of Geo. Cruikshank.*" BOUND IN WITH THIS PAMPHLET ARE COMPLETE SETS OF THE ILLUSTRATIONS TO "THE MISER'S DAUGHTER", "THE TOWER OF LONDON", AND "OLIVER TWIST", as well as 2 portraits of Cruikshank, portraits of Ainsworth and Dickens, and a plate by Cruikshank entitled "Sir Lionel Flamstead and his Friends" showing Cruikshank, Ainsworth, Dickens, and others discussing "The Tower of London." LAID IN ARE THREE AUTOGRAPH LETTERS BY CRUIKSHANK AND AINSWORTH, WRITTEN BEFORE THE INCIDENT OF THE "TIMES" CORRESPONDENCE THAT LED TO THE BREAKING UP OF THEIR FRIENDSHIP, as follows: [1] Ainsworth (W. Harrison). A. L. s., 2 pp., 8vo. N.p., n.d. To George Cruikshank, as follows: "*My Dear George, I send the bearer for the miniature of Sir Henry Bedingfeld. If he should not find you at home, pray leave it out (carefully packed up) and I will send again tomorrow. Pray drop me a line to fix the time when you can conveniently commence the plates for Mrs. Maerone, that I may return a positive answer to Dickens.—Where can I send for the Blue Book for Corbet. Yours ever W. H. A. Friday.*" On the reverse of this letter Cruikshank has made a rough pen-and-ink sketch of a seated figure, and has jotted down a few memoranda, such as: "*Ask A[insworth]th. what day—? Corbets Blue Book—Dickens . . . Mr. Pettigrew,*" etc. [2] Cruikshank (George). A. L. s., 1 p., 8vo. Pentonville, July 5, 1824. To T. J. Pettigrew. Inviting him to make a visit. [3] Ainsworth (W. Harrison). A. L. s., 2 pp., 8vo. Kensal Manor House, July 22, 1844. [To Peter Cunningham.] Thanking his correspondent for a sketch of himself in the "Pictorial Times", and inviting him to dinner. These letters, with the well-known pamphlet, and the 89 plates, CONSTITUTE SOME OF THE MAIN LINKS IN THE CHAIN OF EVENTS THAT LED TO THE CRUIKSHANK-AINSWORTH ESTRANGEMENT. With the William Glyde Wilkins bookplate.

85. — 323 **CRUIKSHANK (GEORGE).** Finished Drawing, in sepia, signed. "Needs must when the Devil Drives." Size 6 by 5½ inches.

400. — 324 **CRUIKSHANK (GEORGE).** Original Drawing, slightly tinted, of "Cholmondeley discovering the body of Alicia in the Develin Tower," drawn for Ainsworth's "Tower of London." Signed. In a red levant morocco portfolio.

On the margins Cruikshank has sketched several trial poses for Cholmondeley, before executing the drawing itself. There are also pencil sketches of a Church spire, and three faces, one of which is his own.

**GEORGE CRUIKSHANK'S COPY**

2250. — 325 [**CRUIKSHANK (GEORGE).**] Auldjo (John). Narrative of an Ascent to the Summit of Mont Blanc, on the Eighth and Ninth of August, 1827. *Maps and numerous full-page plates on India paper.* London: Printed for Longman, Rees, [and others], 1830

8vo, original boards (worn), uncut, paper label.

GEORGE CRUIKSHANK'S COPY, WITH HIS AUTOGRAPH, dated 1830, at the foot of the title-page. At the top of the title-page is the author's PRESENTATION INSCRIPTION TO CRUIKSHANK: "*George Cruikshank from his friend John Auldjo.*"

THIRD SESSION

NUMBERS 326-472

WITH THE FOUR ORIGINAL PEN AND WASH DRAWINGS  
EXECUTED BY CRUIKSHANK FOR THIS VOLUME

- 326 [CRUIKSHANK (ISAAC).] Thomson (James). The Seasons: With the Life of the Author. *Engraved portrait, and 4 plates by R. Laurie, after I. Cruikshank.* London: Printed for T. Heptinstall, 1797

16mo, green crushed levant morocco, gilt tooled and inlaid back, gilt fillet borders on the sides, interlacing at the four corners, inside fillets, uncut, by Sangorski and Sutcliffe.

FIRST EDITION WITH THESE ILLUSTRATIONS, EXTRA-ILLUSTRATED BY THE INSERTION OF THE FOUR ORIGINAL PEN-AND-INK AND WASH DRAWINGS BY ISAAC CRUIKSHANK, REPRESENTING THE SEASONS, FROM WHICH THE ENGRAVINGS FOR THIS VOLUME WERE EXECUTED. These four highly finished drawings measure  $4\frac{1}{8}$  x  $2\frac{3}{4}$  inches, and are inlaid to size.

- 327 CRUIKSHANK (ROBERT). 2 Humorous Colored College Sporting plates. "Jumping in Sacks," and "Foot-Ball." The latter is dated 1827; the former is undated. Small oblong folio. 2 pieces.

- 328 DANIEL (SAMUEL). The Worthy Tract of Paulus Iouius, contayning a Discourse of rare inuentions, both Militarie and Amorous called Imprese. Whereunto is added a Preface contayning the Arte of composing them, with many other notable deuises. *Ornament.*

At London, Printed for Simon Waterson, 1585

Small 8vo, old polished calf (rubbed, and a few repairs to leaves).

FIRST EDITION. THE EARLIEST PUBLISHED WORK BY SAMUEL DANIEL. With the Huth bookplate.

A LARGE AND BEAUTIFUL COPY IN ORIGINAL BINDING

- 329 DANIEL (SAMUEL). The Poeticall Essayes of Sam. Danyel. Newly corrected and augmented. *Pictorial border. Armorial device with motto on the verso.*

At London: Printed by P. Short for Simon Waterson, 1599

Small 4to, original vellum, with ties. In a black straight-grain morocco solander case.

FIRST COLLECTED EDITION. VERY FINE COPY. This copy has "The Complaint of Rosamond" at the end, without a separate title-page. It does not always appear in the book. The different parts of this collection were issued separately, each with its own title-page and signatures, and are so found in some collections; they were also issued in collected form with the general title-page. The present copy has besides the general title-page, separate ones for "Musophilus," "A Letter from Octavia to Marcus Antonius," and "The Tragedie of Cleopatra." With the Beverly Chew bookplate.

- 330 DANIEL (SAMUEL). The Civile Wares betweene the Howses of Lancaster and Yorke corrected and continued by Samuel Daniel one of the Groomes of hir Maiesties most honorable Priue Chamber. *Engraved pictorial title-page.*

Printed at London by Simon Watersonne, 1609

Small 4to, green crushed levant morocco, gilt back, gilt panelled sides, inside dentelles, gilt edges, by the Rowfant Bindery (outer margin of D4 slightly torn, rust hole, and a few stains; title-page very slightly repaired).

FIRST COMPLETE EDITION, WITH THE ORIGINAL BLANK LEAF A4. This is the First Edition of Books VII and VIII, and the last separate edition of "The Civile Wares." The title-page is the old one of Camden's "Britannia", the vignettes and small medallions having been erased and new matter re-engraved, while the new plate bears the name of Cockson instead of Rogers. The Chew-Huntington copy, with bookplate of the former.

## A VERY RARE LITTLE VOLUME

- 525- 331 **DANIEL (SAMUEL).** The Order and Solemnitie of the Creation of the High and mightie Prince Henrie, Eldest Sonne to our sacred Soueraigne, Prince of Wales, Duke of Cornewall, Earle of Chester, &c. As it was celebrated in the Parliament House, on Munday the fourth of Iunne last past. . . . Whereunto is annexed the Royall Maske, presented by the Queene and her Ladies, on Wednesday at night following. *Ornament.*

Printed at Britaines Bursse for Iohn Budge, 1610

4to, marbled boards. In a red levant morocco slip case.

FIRST EDITION. MAGNIFICENT COPY. The Royal Mask has the separate title: "Tethy's Festival: Or The Queenes Wake." AN EXCESSIVELY RARE MASQUE. The Ives-Chew copy, with bookplate of the latter.

- 45- 332 **DANIEL (SAMUEL).** [The Dramatic Works of Samuel Daniel.] A Letter from Octauius to Marcus Antonius, etc.

Londn [sic]: Printed by Nicholas Okes for Simon Waterson, 1623

Small 4to, half brown levant morocco, gilt edges, by the Rowfant Bindery. (A few slight stains and a few small repairs and thread-like marginal wormings). This copy contains the entire poetical and dramatic works of Daniel, except the "Civile Wares." The first title of the present volume is "A Letter from Octauius . . .". There are separate title-pages for "A Panegyricke"; "The Tragedy of Philotas"; "Hymen's Triumph"; "The Queene's Arcadia"; "The Vision of the Twelve Goddesses"; and "The Tragedy of Cleopatra." The pagination is continuous throughout, commencing with p. 1 [A 4]. With the Beverly Chew bookplate.

## PRESENTATION COPY OF THE FIRST EDITION

- With draw 333 **DARWIN (CHARLES).** The Descent of Man, and Selection in Relation to Sex. *Illustrations.* London: John Murray, 1871

2 vols., 8vo, original green cloth. In a green levant morocco book-shaped slip case.

FIRST EDITION OF THIS FAMOUS WORK. AUTOGRAPH PRESENTATION COPY, inscribed on the fly-leaf: "With the kind Regards of the Author." With the W. K. Bixby bookplate.

- 165- 334 **DAVENANT (SIR WILLIAM).** Gondibert: An Heroic Poem. *Printer's device on title-page.*

London: Printed by Tho. Newcomb for John Holden, 1651

4to, mottled polished calf, gilt back, gilt fillet borders, inside dentelles, gilt edges, by Bedford.

FIRST QUARTO EDITION, which is doubtless earlier than the octavo edition of the same date, measuring 8¾ by 6½ inches. VERY FINE COPY. With the Ross Winans bookplate.

- 75- 335 **DAVENANT (SIR WILLIAM).** The Works of Sr. William Davenant Kt. Consisting of Those which were formerly Printed, and Those which he design'd for the Press: Now Published Out of the Authors Originall Copies. *Portrait of the author by W. Faithorne after Grenhill.* London: Printed by T. N. for Henry Herringman, 1673

Folio, old panelled calf, sprinkled edges (rebacked).

FIRST COLLECTED EDITION. With fine impression of the engraved portrait. Of the sixteen plays in this volume six are here printed for the first time. "The Siege of Rhodes" has a separate title-page, with the date 1672, and a new pagination. The pagination commences again with "News from Plimouth", which, however, has no separate title-page. This is the Lord Castlemayne-Wellesley-Daly-Chew copy, with the Castlemayne, Daly, and Beverly Chew bookplates. A provenance note by Mr. Chew is inscribed on the fly-leaf.



- 336 [DEFOE (DANIEL).] The Compleat Mendicant: or, Unhappy Beggar. Being the Life of an Unfortunate Gentleman: In which is a Comprehensive Account of several of the most Remarkable Adventures that befel him in Three and Twenty Years Pilgrimage.

London: Printed for E. Harris, 1699

8vo, half calf (hinges slightly cracked and some pages foxed).

FIRST EDITION. VERY RARE. Not in Hoe or Huth. With the H. V. Jones and R. B. Adam bookplates.

- 337 [DEFOE (DANIEL).] The Character of a Whig, under several Denominations. *Engraved frontispiece.*

London, 1700

Small 8vo, original calf.

FIRST EDITION. With the William Westby bookplate, and his autograph on the title-page.

- 338 [DEFOE (DANIEL).] The Present State of Jacobitism considered. In Two Querys. 1. What Measures the French King will take with respect to the Person and Title of the Pretended Prince of Wales. 2. What the Jacobites in England ought to do on the same account.

London: Published in the Year, 1701

Small 4to, boards, uncut.

FIRST EDITION. VERY RARE. A LARGE UNCUT COPY, measuring 8½ by 7 inches. With the H. V. Jones and R. B. Adam bookplates.

- 339 [DEFOE (DANIEL).] The Succession to the Crown of England, Considered.

London: Printed in the Year 1701

Small 4to, boards, roan back (title-page soiled, and some marginal stains).

FIRST EDITION.

- 340 [DEFOE (DANIEL).] The True-Born Englishman: A Satyr, Answer'd, Paragraph by Paragraph. *Ornaments.*

London: Printed in the Year 1701

8vo, stitched, uncut. In a dark brown morocco solander case.

FIRST EDITION of this Answer to DeFoe's celebrated tract.

- 341 [DEFOE (DANIEL).] The Storm: or, a Collection of the most Remarkable Casualties and Disasters which happen'd in the Late Dreadful Tempest, both by Sea and Land.

London: Printed for G. Sawbridge, 1704

8vo, stitched, with old paper protecting wrapper, uncut (some leaves time-soiled). In a cloth box.

FIRST EDITION. SCARCE IN UNCUT STATE.

- 342 [DEFOE (DANIEL).] The Consolidator: or, Memoirs of Sundry Transactions from the World in the Moon. Translated from the Lunar Language, By the Author of The True-born English Man.

London: Printed, and are to be Sold by Benj. Bragg, 1705

8vo, old calf (name of the author written on the title-page by a former owner). FIRST EDITION, with the half-title.

- 343 [DEFOE DANIEL).] Jure Divino: A Satyr. In Twelve Books. By the Author of The True-Born Englishman. *Engraved portrait of Defoe by Vander Gucht.*

London: Printed in the Year, 1706

Folio, old panelled calf (worn; hinges weak).

FIRST EDITION. With the J. Garrett Brown bookplate.

- 344 [DEFOE (DANIEL).] Atalantis Major. *Ornament.*

Printed in Olreeky, the Chief City of the North Part of Atalantis Major, 1711

Small 4to, calf, blind tooling.

FIRST EDITION. FINE COPY.

- 345 [DEFOE (DANIEL).] The Secret History of the October Club: From its Original to this Time. By a Member. *Ornament.* [also] Part II.

London: Printed in the Year, 1711

[and] London: Printed for J. Bbker [sic], 1711

2 vols., 12mo, boards, calf backs (inner and outer margins of the second title-page repaired).

FIRST EDITION. Part I has a half-title. Apparently none was issued with Part II.

THE MAGNIFICENT BEVERLY CHEW COPY OF  
 "ROBINSON CRUSOE"  
 IN UNIFORM CONTEMPORARY BINDING

- 346 [DEFOE (DANIEL).] The Life and Strange Surprizing Adventures of Robinson Crusoe, Of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With an Account how he was at last as strangely deliver'd by Pyrates. Written by Himself. *Engraved frontispiece of Crusoe on his island by Clark and Pine.* London: Printed for W. Taylor, 1719

FIRST EDITION. This First Edition appeared on April 25, 1719, and it has been repeatedly said that there are two issues. A careful comparison of nine copies of the First Edition was made by Miss H. C. Bartlett in May 1917, and the result of her investigations was checked by Mr. Chew, Professor Trent and Miss R. S. Granniss. All these authorities agreed that there was but ONE printing of the text, which contains some corrections made in the press; the Preface however was twice printed, and THIS COPY BEING IN THE ORIGINAL BINDING CAN BE EXAMINED SATISFACTORILY. The Preface is here PART OF THE SAME SHEET AS THE TITLE-PAGE, AND MUST BE THE FIRST STATE; it has the catchword "always" and line 12 on the verso reads "dispatch'd". The second printing has the catchword "apply" and line 12 has the corrected word "disputed". Page 343 has NOT been reprinted, but some copies have had corrections made while the sheet was in the press. This copy has that leaf in the corrected state, with "Pilot" in line 2, and lines 9-12 pied at the end where the type was loosened to correct "Pilate" to "Pilot". There were three other editions in the same year. Name of the original owner "W. Vincent 1719" on fly-leaf.

The Farther Adventures of Robinson Crusoe; Being the Second and Last Part of his Life, And of the Strange Surprizing Accounts of his Travels Round three Parts of the Globe. Written by Himself. To which is added, a Map of the World, in which is Delineated the Voyages of Robinson Crusoe. *Vignette of a ship in full sail. Folding map of the world,* in perfect preservation.

London: Printed for W. Taylor, 1719

FIRST EDITION. There are two editions of the text issued with the same title-page, and the edition of the same year which is called on the title-page the Second Edition is really the Third. These two editions with the same title-page are often called "issues." We consider the one which has the verso of A 4 blank and which also has the pagination in the same type throughout, like the present copy, the First. Page 295 is correctly numbered.

Serious Reflections during the Life and Surprising Adventures of Robinson Crusoe: With his Vision of the Angelick World. Written by Himself. *Vignette of a ship in full sail. Folding plate of Crusoe's Island as frontispiece.* London: Printed for W. Taylor, 1720

FIRST EDITION.

Together 3 vols., 8vo, original calf, green and red leather labels, sprinkled edges (front cover of vol. 1 loose and tear in one leaf of Vol. 2). All three volumes are gilt tooled on the back, and the first two are panelled on the sides in blind tooling; the third has gilt line tooling. The slight variation in the tooling is due to the fact that the volumes were issued at intervals. Enclosed in a brown levant morocco book-shaped solander case, lined with green baize, titles lettered in gold on the back.

This copy is in remarkably fine condition for such an enormously successful book, and is of course EXCESSIVELY RARE COMPLETE AND IN THE ORIGINAL BINDING. With the Joseph Goodall and Beverly Chew armorial bookplates.



- 170.-  
347 [DEFOE (DANIEL).] *La Vie et les Aventures surprenantes de Robinson Crusoe. [also] Reflexions Serieuses et Importantes de Robinson Crusoe. Engraved plates and maps.*

A Amsterdam: Chez L'Honoré & Chatelain, 1720-1

3 vols., 12mo, original vellum, blind stamped cartouche on covers.

FIRST FRENCH EDITION. NICE COPY. With the Desbarieres and Ph. Louis de Bordes de Fortage bookplates.

- 60.-  
348 [DEFOE (DANIEL).] *Religious Courtship; Being Historical Discourses, on the Necessity of Marrying Religious Husbands and Wives only; as also Of Husbands and Wives being of the same Opinion in Religion with one another. With an Appendix of the Necessity of taking none but Religious Servants, and a Proposal for the better managing of Servants.* London: Printed for E. Matthews, 1722

8vo, polished calf, gilt back, gilt fillet borders, inside dentelles, gilt edges on the rough, by Lloyd, Wallace and Lloyd (hinges weak).

FIRST EDITION. VERY FINE COPY with the leaf of Advertisements. Laid in is an engraved portrait of Defoe by Gucht after Taverner (lower part damaged).

- 375.-  
349 [DEFOE (DANIEL).] *The Fortunate Mistress: or, a History of the Life and Vast Variety of Fortunes of Mademoiselle de Beleau, afterwards call'd The Countess de Wintelsheim, in Germany, Being the Person known by the Name of the Lady Roxana, in the Time of King Charles II. Engraved portrait frontispiece.*

London: Printed for T. Warner, 1724

8vo, brown calf, blind tooling. In a mottled half calf slip case.

FIRST EDITION. VERY FINE COPY.

- 15.-  
350 [DEFOE (DANIEL).] *The History of the Devil, as well Ancient as Modern: In Two Parts. Engraved frontispiece.*

London: Printed for T. Warner, 1726

8vo, contemporary calf (worn and label missing).

FIRST EDITION. Beautiful copy internally.

- 70.-  
351 [DEFOE (DANIEL).] *A System of Magick; or, a History of the Black Art. Being an Historical Account of Mankind's most early dealing with the Devil; and how the Acquaintance on both Sides first began. Engraved frontispiece by Gucht after Eberlein.*

London, Printed: And Sold by J. Roberts, 1727

8vo, polished calf, gilt back, gilt fillets on sides, inside borders, gilt edges.

FIRST EDITION. FINE COPY.

- 165.-  
352 [DEFOE (DANIEL).] *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner. Portrait and 16 plates engraved by Medland after Stothard.*

London: Printed for John Stockdale, 1790

2 vols., royal 8vo, old marble boards, uncut (rubbed and rebacked; the upper margin of the closing leaves in vol. 2 are stained; and there are occasional foxmarks throughout).

A MAGNIFICENT LARGE PAPER EDITION WITH ILLUSTRATIONS BY STOTHARD, published by subscription. At the end of Vol. II there is "The Life of Daniel De Foe," by George Chalmers, with separate title-page.

That all things were very pleasant in <sup>and cheap</sup> French Camp, and that their Army increased  
Every Day; — when our Adviser from <sup>the</sup> Army at <sup>the</sup> same Time published that the  
Enemy were Very Much frightened in their quarters & that it had to Subsist.

at least my <sup>self</sup>, this makes <sup>the</sup> people believe that <sup>the</sup> Govern<sup>t</sup> according to The  
French Mode, gives wrong Accounts of Things to be spread abroad, and that there  
are <sup>no</sup> Only True Acc<sup>ts</sup>: I need Not observe to you <sup>to them</sup> what Inexpressible Mischiefs  
this brings among <sup>us</sup> here. how Useful it is, especially at This Time, while a Party  
among <sup>the</sup> people are so busy endeavouring to put false Representations upon every  
public Acc<sup>on</sup> — I submit this Thought to you <sup>for</sup> <sup>your</sup> Observation and Am

Edinb. Aug<sup>t</sup> 3. 1708

May it Please you <sup>Y<sup>r</sup></sup>

Y<sup>r</sup> <sup>Y<sup>r</sup></sup> Most Obed<sup>t</sup>

And Faithfull Serv<sup>t</sup>  
De Foe

May it please you <sup>Y<sup>r</sup></sup>

I Humbly beg your Pardon for offering to remind you <sup>Y<sup>r</sup></sup>  
of my former Request; I trust I ought not to be impatient  
But <sup>your</sup> just Concern will have laid before you <sup>Y<sup>r</sup></sup> for a  
Desolate family, and considering I have no Advocate but you  
<sup>Y<sup>r</sup></sup> most Goodness to me, these are powerful Motives:

I have layd my <sup>self</sup> at <sup>your</sup> Foot for Deliverance a long Time,  
But have ever desired the Help needfull when <sup>your</sup> Moment  
for Cure happens; I most humbly seek your <sup>Y<sup>r</sup></sup> Help: w<sup>th</sup> the  
breath of your Mouth can restore the Distress of your  
Faithfull Servant, who shall ever dedicate his life, and  
Strength, to your <sup>Y<sup>r</sup></sup> Interest and Service

I Am w<sup>th</sup> great

Y<sup>r</sup>

REDUCED FACSIMILE OF PAGE THREE OF LETTER  
OF DEFOE IN PERFECT STATE OF PRESERVATION

[NUMBER 353]

A RARE AND REMARKABLE LETTER  
BY THE AUTHOR OF "ROBINSON CRUSOE"  
IN MIRACULOUS CONDITION

353 DEFOE (DANIEL). A. L. s., with a signed postscript, 3 pp., 4to.  
Edinburgh, August 3, 1708. To the Lord Treasurer (Godolphin).

A REMARKABLE LETTER WRITTEN BY DE FOE WHILE IN SCOTLAND ON A SECRET  
MISSION FOR THE ENGLISH GOVERNMENT. He discusses Scotch political matters;  
also military affairs under the Duke of Marlborough on the continent and the  
reflections thereon in the north; he also urges the suppression of misleading news  
translated from the French newspapers, especially as he himself had been  
prohibited on the previous occasion from translating French intelligence.

[DESCRIPTION CONTINUED ON FOLLOWING PAGE]

"I think tis discorred more evidently in this, than in anything, that one may pereceive a kind of uneasyness among the best sort of people here, least they should carry their point in England, wch apprehension chiefly rise from ye generall noc[i]on they spread among the people here, that all ye Whigs in England are with them and that the Queen must come under their management, as they rudely call it. . . .

In one of ye last Flying Posts wch I saw, they have news from Ghent that all things were very plentifull and cheap in the French camp, and that their Army increased every day; when our advices from ye Army at ye same time, published that the enemy were very much streightened in their quarters & found it hard to subsist," etc.

In his postscript De Foe asks the Lord Treasurer for assistance and help for himself and his "destitute family."

[SEE ILLUSTRATION]

#### A BEAUTIFUL COPY OF THE RARE FIRST EDITION

- 600-  
354 **DEKKER (THOMAS).** The Magnificent Entertainment: Giuen to King James, Queene Anne his wife, and Henry Frederick the Prince, vpon the day of his Maiesties Tryumphant Passage (from the Tower) through his Honourable Citie (and Chamber) of London, beïng the 15. of March. 1603. *Device on the title-page.*

Imprinted at London by T. C. for Tho. Man the yonger, 1604

Small 4to, red levant morocco, gilt tooled back, gilt fillet borders on the sides, inside dentelles, gilt edges, by the Club Bindery.

FIRST EDITION. EXCESSIVELY RARE. With the original first blank leaf. The second edition has the imprint "E. Alde for T. Man." It is said that Shakespeare and eight other actors walked in the procession from the Tower to Westminster. With the Marshall C. Lefferts and the Winston H. Hagen bookplates.

- 105-  
355 **DENHAM (SIR JOHN).** Poems and Translations, with the Sophy.  
London: Printed for H. Herringman, 1668

8vo, brown levant morocco, gilt tooled back, gilt fillet border on the sides, gilt inside borders, gilt edges, by Zaehnsdorf.

FIRST COLLECTED EDITION. RARE. With the leaf of Errata. The "Sophy" has its separate title-page, with separate pagination.



- 356 [DE QUINCEY (THOMAS).] Confessions of an English Opium-Eater.  
London: Printed for Taylor and Hessey, 1822

12mo, original boards, with label, uncut, as issued (back rubbed, with small defect). In a cloth slip case.

FIRST EDITION. With the half-title, and 6 leaves of advertisement between the front end-papers. A FINE CLEAN COPY.

#### PRESENTATION COPY

- 357 DE QUINCEY (THOMAS). Confessions of an English Opium-Eater.  
Fifth Edition. [London: no publisher or date]

8vo, light brown polished calf, gilt fillets on the sides, inside dentelles, gilt edges (margins closely trimmed).

PRESENTATION COPY, inscribed on the verso of the title-page in De Quincey's hand: "At the request of Mr. Charles Shakespeare, owner of this little volume, who expresses a too flattering interest in my literary efforts,—I, the author of the volume [which lies under the special disadvantage, as the reader ought to be apprised, of never having received any revision or correction],—here subscribe my name. Thomas de Quincey. March 28, 1853." Charles Shakespeare's signature, dated April 10, 1852, is inscribed on the title-page. With the W. K. Bixby bookplate.

[SEE ILLUSTRATION]

*At the request of Mr. Charles Shakespeare, owner of this  
little volume, who expresses a too flattering interest in my literary  
efforts,—I, the author of the volume [which lies under the special  
disadvantage, as the reader ought to be apprised, of never having received  
any revision or correction],—here subscribe my name*

*Thomas de Quincey.*

*March 28, 1853.*

[NUMBER 357]

#### FOURTEEN PAGE DE QUINCEY MANUSCRIPT

- 358 DE QUINCEY (THOMAS). Autograph Manuscript, 14 pp., 4to. Un-  
dated and unsigned.

THIS MANUSCRIPT FORMS THE FIRST PORTION OF A COMMENTARY BY DE QUINCEY ON HIS "Essay on Coleridge." In the course of the article De Quincey comments at some length on the new born French Republic.

"The military strength evoked in France by the madness of European Kings had taught her the secret of her own power; a secret too dangerous for a nation of vanity so infinite, and so feeble in all means of moral self-restraint . . . Unoffending states, such as Switzerland, were the first to be trampled under foot; no voice was heard any more but the 'brazen throat of war': and after all that had been vaunted of a golden age and a long career opened to the sceptre of pure political justice, the clouds gathered more gloomily than ever—and the sword was once more reinstated as sole arbiter of right with less disguise and less reserve than under the vilest despotism of Kings," etc.

- 359 DE WINDT (PETER). Original Sketch Book, containing 31 Sketches in crayon and pencil (a few slightly tinted).

50 -  
Oblong 8vo, half roan and boards.

CONTAINS SOME CHARMING SKETCHES, among which are: Four views of Chiswick; Twickenham; The Thames; The Parsonage at Ashland; figures of Cranes, Horses, Peacocks, etc. Bought from the Leicester Galleries, London, who obtained it at Christies.

**DICKENS' MARRIAGE LICENSE  
TOGETHER WITH HIS EARLIEST  
ANNOUNCEMENT OF A SEPARATION AGREEMENT  
IN A LETTER TO PROFESSOR FELTON OF NEW YORK**

- 360 DICKENS (CHARLES). The Original License granted by the Archbishop of Canterbury for the Marriage of Charles Dickens and Catherine Thomson Hogarth, a minor, at St. Luke's, Chelsea. Small 4to, written and printed on vellum, signed by John Moore, Registrar. March 29, 1836.

The License records "The Consent of George Hogarth, the natural and lawful Father of the said minor." The marriage was celebrated on April 2, 1836, and ten children were born between 1837 and 1852. In 1858 Charles Dickens and his wife separated.

3900 -  
In this connection, an A. L. s. of 3pp., 8vo, dated May 22, 1858 to his friend Professor Felton, of New York, tells the story. It is laid in.

This letter was written from Tavistock House—A PATHETIC LETTER, BUT ONE WHICH EVIDENCES A MORE SETTLED STATE OF MIND ON REACHING A DEFINITE CONCLUSION AFTER ALL OTHER EFFORTS HAD FAILED. Of these domestic trials Dickens writes:

*"I have been much beset and distressed for some weeks past, by domestic matters. Although they are not yet finally arranged, they were last night (through Mr. Forster's kindness) as good as settled; the end being, that Mrs. Dickens and I have agreed to live apart henceforth . . .*

*Don't be disturbed by the news I give you. It is all for the best. We have tried all other things, and they have all broken down under us."*

These two documents are preserved in a handsome blue levant morocco portfolio, with levant morocco flaps and lined with blue moiré silk. The contents are lettered in gilt on the outside.

- 361 [DICKENS (CHARLES).] The Library of Fiction, or Family Story-Teller; consisting of Tales, Essays, and Sketches of Character. Original and selected. *With 14 plates, woodcuts and etchings, by Seymour, Buss, and Cruikshank.* London: Chapman and Hall, [1836]

825 -  
Parts I—VI, in the original parts, 12mo, original printed wrappers, uncut (very slight repairs to backs). In a green levant morocco solander case.

FIRST EDITION OF THESE PARTS. EXTREMELY RARE IN THIS STATE.

Part I contains the first publication of "The Tugg's at Ramsgate," with 2 illustrations by Seymour, and an inserted plate by Cruikshank, which illustrated this story when it subsequently appeared in the octavo edition of "Sketches by Boz."

Part II contains "A Little Talk about Spring and the Sweeps."

To this also is an inserted etching by Cruikshank which illustrated "A Little Talk," when under the altered title of "The First of May." It subsequently appeared in "Sketches by Boz."

The back wrappers contain the announcement of the "Posthumous Papers of the Pickwick Club," with the preliminary notice written by Charles Dickens appearing on the back wrapper of Parts I and II.

EXCEPTIONALLY CLEAN COPIES

- 362 [DICKENS (CHARLES).] Sketches by "Boz," illustrative of Every-Day Life, and Every-Day People. *Illustrations by George Cruikshank.*  
London: John Macrone, 1836

2 vols., 8vo, cloth, uncut (vol. 2 slightly shaken, and slight tear in back).

50 [DICKENS (CHARLES).] Sketches by Boz: Illustrative of Every-Day Life and Every-Day People. The Second Series. *Illustrations by George Cruikshank.*  
London: John Macrone, 1837

8vo, cloth, uncut.

Together 3 vols., 8vo, original green and pink cloth. In a green levant morocco, book-shaped slip case.

FIRST EDITION AND FIRST ISSUE OF BOTH SERIES. The Preface of the First Series is here dated "Furnival's Inn, February, 1836" which in the next issue of the same year is dated August 1st. 1836. In the Second Series the Preface is dated "Furnival's Inn," December 17, 1836. The engraved title-page is dated 1836 and the printed title-page, 1837. There are numerous errors in pagination, and no plates for "The First of May" and "The Last Cab Driver," which is the correct state for the First Issue.

PRESENTATION COPY TO J. P. HARLEY  
WITH HIS BOOKPLATE

- 363 [DICKENS (CHARLES).] Sketches by Boz: Illustrative of Every-Day Life and Every-Day People. *Illustrations by George Cruikshank.*  
London: John Macrone, 1836

2 vols., 8vo, original green cloth (vol. 1 a little shaken, and inner joints of both vols. repaired). In a dark green morocco book-shaped slip case.

SECOND EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the title-page: "J. P. Harley Esqre. From the Author." With the J. P. Harley bookplate.

[SEE ILLUSTRATION]

*J. P. Harley Esqre.  
From the Author.*

[NUMBER 363]



## A PERFECT "PICKWICK" IN PARTS

The following note about the Jupp-Kern copy of "Pickwick" was written specially for this catalogue by Mr. John C. Eckel, author of "Prime Pickwicks in Parts."

Prophetic expressions concerning the future status of rare books somehow fail to adjust themselves to subsequent events. They appear to carry with them elements of danger and recoil. At the time it was written it was thought to be fairly sound to say in the nature of a prediction that "the collector who desires an absolutely first-class copy (of Pickwick Papers) will be forced to await the death or disaster of the present owners before his wishes can be gratified." This statement in "Prime Pickwick in Parts" is now subject to amendment on account of Jerome D. Kern's decision to sell his magnificent collection of book rarities at auction. This library has as a central attraction one of the fifteen copies embraced in the Census, and this tends to nullify the guess alluded to.

The Jupp-Kern copy of Pickwick Papers was one of three copies which had not been observed personally by the writer and all information touching it was obtained by correspondence with Mr. Kern. Exceedingly obliging and withal decidedly modest was Mr. Kern about his great literary prize, and his retiring attitude made the surprise the greater when the copy about to be sold was seen for the first time. It was then that its brilliancy of condition manifested itself. The covers made an instant appeal on account of their combined crispness and brightness. If book surgeons had been called in their work was not apparent. The interior of the parts present a similar condition. The pages are without broken or mashed letters, in fact there are no indications whatever of the type deterioration which are present in later copies. All of which shows undoubted evidence of the earliest printing. This is particularly true of the important early numbers. In addition the paper is as fresh and bright as on the day of publication. It is an unusual copy for these reasons.

The typographical "points" are all present with the one exception of the signature on p. 25, part I, which is still an open question and a debatable one. The signature "E" appears in this copy. Part II has the original wording before it was altered by the author. Page 148 also meets the requirements.

All advertisements necessary to a perfect Pickwick in Parts are there, including the Murray advertisement without the street number; the John Horner, the Pigot and the Turrill advertisements and, of course, all the addresses. In this connection a new "point" is created by the Jupp-Kern copy. It relates to the back advertisement of Part V. Here were two leaves devoted to Gilbert's Map of the World, also Gilbert's Map of Europe. The first of these two appear on p. 3, and p. 4 and both advertisements were repeated almost word for word. When this discovery was made the last page was cancelled and in its place there was announced Bourrienne's Celebrated Memoirs of the Emperor Napoleon and on the lower half of the page Madam Junot's Memoirs of the Court and Family of Napoleon. The Jupp-Kern copy has the advertisement with the repetition as stated thus giving a clear proof of an earlier printing. In the matter of "The Toilet" advertisement in Part III, the reader of this introduction is referred to "Prime Pickwick in Parts" from which he may draw his own conclusions.

Three parts bear the name of R. C. Vaux whose name is also found on eleven of the MacGeorge-Sawyer copy.

The pedigree of the copy under discussion is a substantial one. Dr. R. T. Jupp was a noted English collector of Dickens first editions. Upon his death his library was bought by Henry Sotheran & Co. a London book dealer. Gabriel Wells in 1920, purchased the Pickwick, Dickens' Memorandum Book, The Gadshill Gazette and some additional items, when Jerome D. Kern became the purchaser of the Pickwick.

JOHN C. ECKEL.

- 364 [DICKENS (CHARLES).] The Posthumous Papers of the Pickwick Club. *With illustrations by Seymour, Buss, and "Phiz."*  
London: Chapman and Hall, 1836-7

The original 20 parts in nineteen, 8vo, original wrappers, uncut. In a richly tooled green levant morocco solander case. There are names on all but three wrappers.

A PERFECT "PICKWICK" CONTAINING ALL THE "POINTS" OF ECKEL AND DAVIS MENTIONED AS NECESSARY TO A PERFECT FIRST ISSUE OF THIS NOVEL. All the wrappers are correct, and are in virtually original condition.

[DESCRIPTION CONTINUED ON FOLLOWING PAGE]

280.00.-

All the plates are present in their First state (in a few instances both states are present).

All the advertisements are present, including the elusive ones of "Phrenology made Easy," and "The Toilet" (the first paid "ad"). The advertisement in Part V (Eckel's "Bourrienne's Napoleon") is in an EARLIER STATE than the Bruton copy, having "Gilbert's Map of the World" ad. repeated, before the Bourrienne ad. was substituted. All the textual contents, misspellings, etc. called for by Davis tally exactly with his requirements for a PERFECT FIRST ISSUE.

THERE IS NOTHING MORE TO ADD TO A DESCRIPTION OF THIS COPY, AS IT CONTAINS EVERYTHING THAT HAS BEEN DISCOVERED UP TO THE PRESENT MOMENT NECESSARY TO A PERFECT FIRST ISSUE OF "PICKWICK."

THE BEST KNOWN AUTHORITY IN ENGLAND TODAY ON DICKENS HAS CALLED THIS COPY "A PERFECT PICKWICK." This gentleman's name will be given on request. This is the famous Dr. R. T. Jupp copy, perfected.

### A PRESENTATION "PICKWICK" IN PARTS ONE OF TWO KNOWN COPIES

- 365 [DICKENS (CHARLES).] The Posthumous Papers of the Pickwick Club. Edited by "Boz." *With illustrations by Seymour and "Phiz."*  
London: Chapman and Hall, 1836-7

The original 20 parts in nineteen, 8vo, original wrappers, uncut. In a green levant morocco solander case.

FIRST EDITION, AND A FINE CLEAN COPY IN UNTOUCHED STATE, THE BACKS BEING ENTIRELY FREE FROM REPAIRS OF ANY CHARACTER.

The wrappers are dated 1836 with two exceptions, and no advertisements appear until the XIV part. Being a late issue of the First Edition, the Buss plates are not present.

THE PRESENTATION INSCRIPTION IS WRITTEN ON PAGE ONE IN PART ONE. THIS COPY OF "PICKWICK" WAS PURCHASED FROM MISS JOHNS, OF TINTAGEL, CORNWALL WHO STATED THAT IT HAD BEEN GIVEN TO HER BY HER AUNT WHO HAD BEEN INTIMATELY ACQUAINTED WITH DICKENS AND CRUIKSHANK, BOTH OF WHOM WERE IN THE HABIT OF VISITING HER WHEN LIVING IN WINDSOR. THERE IS A RECORD OF A COPY OF "THE BACHELOR'S OWN BOOK" WITH A PRESENTATION INSCRIPTION TO CAPTAIN JOHNS FROM GEORGE CRUIKSHANK.

*Mrs. Johns  
from her very faithfully  
George Cruikshank*

FACSIMILE OF INSCRIPTION  
IN PRESENTATION "PICKWICK" IN PARTS  
[NUMBER 365]

### THE FIRST AMERICAN EDITION

- 366 [DICKENS (CHARLES).] The Posthumous Papers of the Pickwick Club. Edited by "Boz."  
Philadelphia: Carey, Lea & Blanchard, 1836-7

5 vols., 12mo, original boards, cloth backs, paper labels (foxed and somewhat worn). In a half red levant morocco slip case.

FIRST AMERICAN EDITION. VERY RARE. First Issue of Volume One. Later issues have a different title-page on which the volume number is given. The label on the back reads: "The Pickwick Club. Edited by 'Boz'." In later issues the number of the volume is added. This American edition was issued simultaneously with the completion in England of the publication in monthly parts. With the George Barr McCutcheon bookplate in all the volumes, and that of Walter T. Wallace in all but the first.

THE ORIGINAL DRAWING FOR THE FRONTISPIECE  
OF "PICKWICK" FROM THE SIR STUART SAMUEL COLLECTION

367 DICKENS (CHARLES). Original wash drawing by Hablot K. Browne, for the Frontispiece of "Pickwick Papers." Size 8 by 5 inches. Framed.

PHIZ'S ORIGINAL DRAWING FOR THE FRONTISPIECE TO "PICKWICK." The footstool has *three* stripes; in the First State of the etching it has four, and these increase in the Second State to six.

From the Sir Stuart Samuel collection.

[SEE ILLUSTRATION]



REDUCED FACSIMILE OF ORIGINAL DRAWING  
FOR THE FRONTISPIECE OF "PICKWICK"

[NUMBER 367]



# FROM THE SIR STUART SAMUEL COLLECTION

368 DICKENS (CHARLES). Original wash drawing by Robert Seymour, for "Pickwick Papers," "Mr. Pickwick in chase of his hat." Size 5 by 4 inches. Framed.

Differing from the published plate only in the lesser detail with which the occupants of the barouche and the other spectators are treated. From the Sir Stuart Samuel collection.

[SEE ILLUSTRATION]

# FROM THE SIR STUART SAMUEL COLLECTION

369 DICKENS (CHARLES). Original wash drawing by Robert Seymour "Pickwick Papers," "Mr. Winkle soothes the refractory steed." Size 5 by 4 inches. Framed.

THIS DRAWING IS IDENTICAL WITH THE PUBLISHED PLATE, save that in the latter, trees have been introduced on the left side. Kitton states that the position of the horse's forelegs is reversed in the plate; this is not true of the present drawing, which represents the horse in the same posture as in the published version, THUS THE DRAWING SEEN BY KITTON MUST HAVE BEEN A PRELIMINARY SKETCH, AND THE PRESENT ONE THAT FROM WHICH THE PLATE WAS ETCHED. From the Sir Stuart Samuel collection.

[SEE ILLUSTRATION]



MUCH REDUCED FACSIMILE OF  
ORIGINAL DRAWING  
BY SEYMOUR FOR "PICKWICK"

[NUMBER 368]



MUCH REDUCED FACSIMILE OF  
ORIGINAL DRAWING  
BY SEYMOUR FOR "PICKWICK"

[NUMBER 369]

ORIGINAL DRAWING BY "PHIZ" FOR "PICKWICK"  
WITH CRITICISM BY DICKENS  
FROM THE SIR STUART SAMUEL COLLECTION

- 370 DICKENS (CHARLES). Original wash drawing by Hablot K. Browne, for "Pickwick Papers," "The First Interview with Mr. Sergeant Snubbin." Size 6½ by 5 inches. Framed.

A FINE DRAWING, ON THE LOWER MARGIN OF WHICH DICKENS HAS WRITTEN: "I think the Sergeant should look younger, and a great deal more sly, and knowing—he should be looking at Pickwick too, smiling compassionately at his innocence. The other fellows are noble—C. D." From the Sir Stuart Samuel collection.

[SEE ILLUSTRATION]

ORIGINAL DRAWING FOR "PICKWICK"  
WITH AUTOGRAPH COMMENT BY DICKENS  
FROM THE SIR STUART SAMUEL COLLECTION

- 371 DICKENS (CHARLES). Original wash drawing by Hablot K. Browne, for "Pickwick Papers." "Mr. Winkle returns under extraordinary circumstances." Size 7 by 5¼ inches. Framed.

ON THE UPPER MARGIN ARE A QUESTION AND A CRITICISM BY DICKENS. Unfortunately the end words of Dickens' inscription have been trimmed away, but we quote what remains: "Are Sam and the housemaid clearly made out; and [would it not be better if he were looking on with his arm round . . . I rayther question the accuracy of the housemaid" . . .

The dishes on the closet shelves differ in arrangement from either of the published plates. From the Sir Stuart Samuel collection.



MUCH REDUCED FACSIMILE OF  
ORIGINAL DRAWING FOR "PICKWICK"  
WITH CRITICISM BY DICKENS

[NUMBER 370]



MUCH REDUCED FACSIMILE OF  
ORIGINAL DRAWING FOR "PICKWICK"  
WITH CRITICISM BY DICKENS

[NUMBER 371]



REDUCED FACSIMILE

[NUMBER 372]

**AN ORIGINAL DRAWING FOR "PICKWICK"  
WITH THE REMAINS OF A NOTE IN DICKENS' WRITING  
FROM THE SIR STUART SAMUEL COLLECTION**

- 372 **DICKENS (CHARLES).** Original drawing by Hablot K. Browne, for "Pickwick Papers," "The Warden's Room." Size 6 by 4½ inches. Framed.

A NOTE BY DICKENS ON THE MARGIN HAS BEEN ALMOST ENTIRELY TRIMMED AWAY, ALL REMAINING BEING THE LAST TWO LETTERS OF THE LAST WORD, AND DICKENS' INITIALS. "k's. C. D." The figure of the "Zephyr" has been touched in with white. There is no loop at the end of the clothes-line. From the Sir Stuart Samuel collection.

[SEE ILLUSTRATION]

- 373 **[DICKENS (CHARLES).]** A Collection of Illustrations for "Pickwick," by Seymour and "Phiz." 36 plates and a portrait of "Phiz." 37 plates in all.

8vo, loose. In a red straight-grain morocco solander case.

LAI D IN WITH THESE ILLUSTRATIONS IS THE PRELIMINARY ADVERTISEMENT NOTICE WRITTEN BY DICKENS REGARDING THE PUBLICATION OF "PICKWICK," as it appeared on the back wrapper of Parts I and II of "The Library of Fiction," although this sheet is on somewhat thinner paper than the wrappers of the Parts. The illustrations are mainly those of the second state, a few being the first state.



- 130.-  
374 [DICKENS (CHARLES).] Original Water Colors by "Kyd" (J. Clayton Clark) to illustrate "Pickwick Papers"; "Nicholas Nickleby"; "Barnaby Rudge"; and "The Old Curiosity Shop."

55 drawings, 4to, loose.

Comprising: "Pickwick Papers," 18 drawings; "Nicholas Nickleby," 12 drawings; "Barnaby Rudge," 13 drawings; and "The Old Curiosity Shop," 12 drawings.

- 375 [DICKENS (CHARLES).] Sunday under Three Heads. As it Is; As Sabbath Bells would Make It; As It might be Made. By Timothy Sparks. *Illustrations by H. K. Browne.*

London: Chapman and Hall, 1836

12mo, original buff wrappers. In a green levant morocco solander case.

300.-  
FIRST EDITION. ONE OF THE RARE COPIES CONTAINING THE HALF-TITLE. The line "Sunday Under Three Heads" appears on page 35 at the head of Chapter III. The word "hair" on page 7 is spelled correctly. In the Jarvis reprint the caption does not appear on page 35; and in the Pearson reprint the word "hair" is spelled "air." Beautiful copy, fresh as new inside. A copy of the Jarvis reprint accompanies this.

#### THE DEDICATION COPY

- 376 DICKENS (CHARLES). The Village Coquettes: A Comic Opera. In Two Acts. The Music by John Hullah. *Colored plate by Pailthorpe inserted.*

London: Richard Bentley, 1836

8vo, polished calf, gilt back and borders, inside dentelles. In a brown levant morocco slip case.

3100.-  
FIRST EDITION. THE DEDICATION COPY PRESENTED TO J. P. HARLEY BY CHARLES DICKENS, inscribed on the title-page: "*J. P. Harley Esquire From his faithfully Charles Dickens.*" The dedication reads in part: "*My dramatic bantlings are no sooner born, than you father them. You have made my 'Strange Gentleman' exclusively your own . . . I dedicate to you, the first play I ever published; and you made for me, the first play I ever produced. . . .*" With the Robert Hoe bookplate.

#### WITH LETTER OF JOHN TOPHAM, 1886 DESCRIBING A PERFORMANCE OF "THE VILLAGE COQUETTES" WHICH HE ATTENDED IN 1835

- 377 DICKENS (CHARLES). The Village Coquettes: A Comic Opera. In Two Acts. The music by John Hullah.

London: Richard Bentley, 1836

8vo, stitched, uncut. In a cloth slip case.

270.-  
FIRST EDITION. Laid in is a 4-p. A. L. s. from John Topham to Mrs. Pountney, dated Sept. 24, 1886, in which he says: ". . . Harley was one of the company. John Hullah's opera of 'The Village Coquettes' (words by Charles Dickens) was brought out there . . . This is a specimen of Dickens before he wrote Pickwick," etc.

- 140.-  
378 DICKENS (CHARLES). A Collection of 5 Play Bills of Performances of "Is She his Wife?"; "The Strange Gentleman"; "Sam Weller! or, The Pickwickians"; "The Village Coquettes" (2), acted at various times during 1836-8, at the St. James' and the New Strand Theatres. 5 pieces, 4 of which are mounted.

with which you have (under God) brought  
me through this distressing illness. I can only  
say with all the earnestness of which my,  
not un-earnest nature is capable, "I thank  
you."

Believe me, ever

Faithfully and sincerely yours

Charles Dickens

Frederick Salmon to wife.

You told me once that Mrs Salmon laughed  
too much at my books. I hope she will find  
some passages in the old curiosity shop to make  
her cry, - without making her less happy,  
a less ~~good~~ charitable than they found  
her.

AUTOGRAPH PRESENTATION COPY TO FREDERICK SALMON  
OF PICKWICK WITH AN AFFECTIONATE LETTER  
OF THE SAME DATE PRESENTING THIS BOOK TO HIM

- 379 DICKENS (CHARLES). The Posthumous Papers of the Pickwick Club. *With 43 illustrations by R. Seymour and Phiz.*  
London: Chapman and Hall, 1837

8vo, crimson crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles. In a red levant morocco solander case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR TO MR. SALMON, inscribed on the title-page: "*Frederick Salmon Esquire from Charles Dickens. Twenty Fifth October 1841.*" Inserted in the volume is a letter from Dickens to Salmon of the same date as the inscription, in which he says:

"*I don't wait to beg your acceptance of the inclosed, until you formally dismiss me, because I don't want to give any appearance of ceremony to what is a spontaneous and most heartfelt emotion—though a very poor token—of gratitude.*

*Put these books upon some spare shelf, for my sake—and let it be upon some shelf which has room for all I may write hereafter . . . You once told me that Mrs. Salmon laughed too much at my books. I hope she will find some passages in the Old Curiosity Shop to make her cry,—without making her less happy or less charitable than they found her."*

[SEE ILLUSTRATION PRECEDING PAGE]

THE RARE FIRST TWO-VOLUME EDITION

- 380 DICKENS (CHARLES). The Posthumous Papers of the Pickwick Club. *With 43 illustrations, by R. Seymour, and Phiz.*  
London: Chapman and Hall, 1837

2 vols., 8vo, half calf (occasional stains and inner joints of Vols. 1 & 2 cracked). In a half red levant morocco slip case.

FIRST TWO-VOLUME EDITION, issued the same year as the single-volume edition, AND EXTREMELY RARE.

This was doubtless an experiment on the part of the publishers, who, finding it unprofitable, discontinued it in favor of the single volume edition. There is a title-page to each volume.

As so few copies of this edition have ever appeared it may well be that only a few copies were issued. With the name of Edward M. Browell on the fly-leaf of each volume, and the William Forbes Morgan and George Barr McCutcheon bookplates.

- 381 [DICKENS (CHARLES).] Sketches by Boz illustrative of Every-Day Life and Every-Day People. *With 40 illustrations by George Cruikshank.* New Edition Complete.

London: Chapman and Hall, 1837

In the original 20 parts, 8vo, original wrappers, uncut (a few backs repaired, and name on one cover). In a blue levant morocco solander case.

FIRST OCTAVO EDITION. VERY SCARCE IN PARTS. All the plates before "Greenwich Fair," in part VI are without the publisher's name; all after bear the imprint "London, Chapman and Hall, 186 Strand." On the last page of text, sixth line from the end, the words "reeled before" are run together.



**THE GENUINE FIRST EDITION  
WITH THE ORIGINAL DRAWING FOR THE FRONTISPIECE  
AND A LETTER BY DICKENS**

- 382 [DICKENS (CHARLES).] *The Strange Gentleman; A Comic Burletta, in Two Acts.* By "Boz." First Performed at the St. James's Theatre, on Thursday, September 29, 1836. *With the genuine frontispiece by "Phiz."* London: Chapman and Hall, 1837

12mo, green crushed levant morocco, gilt back, gilt fillet border on sides, inside dentelles. In a green levant morocco solander case.

THE EXCESSIVELY RARE GENUINE FIRST EDITION, OF WHICH BUT FEW COPIES ARE KNOWN WITH THE FRONTISPIECE. The leaf containing the "Costumes" and "Scene" is also present.

500. THE VOLUME IS UNIQUE, AS IT CONTAINS THE ORIGINAL DRAWING BY "PHIZ" FROM WHICH THE FRONTISPIECE WAS ENGRAVED, which is authenticated in a pencil note on the verso of the drawing, by John F. Dexter, an authority on Dickens, as well as by a letter from Arthur E. Calkin, of Riviere's, who gives his opinion regarding its genuineness in a letter.

Inserted in the volume is an A. L. s. from Dickens To [J. P. Harley, the author], written from Furnival's Inn, no date, which is appropriate to this volume:

*"There is one thing I forgot to mention in my yesterday's note. If you have got an impression of yourself in The Strange Gentleman, will you send it me?—I think before Mr. Browne sees you again, he may just as well take your head from the plate, and then, if he comes down to the Theatre with me on Friday Night he can complete the likeness in no time," etc.*

On the back of the letter Mr. Dexter has written in pencil that it was undoubtedly written to Mr. Harley, and that he knew the portrait Dickens referred to. With the M. C. D. Borden bookplate.

- 383 [DICKENS (CHARLES).] *A Set of the Humorous Sketches, comprising: Sketches of Young Ladies.* By "Quiz." *With 6 illustrations by "Phiz."* London: Chapman and Hall, 1837  
*Sketches of Young Gentlemen. Dedicated to the Young Ladies. With 6 illustrations by "Phiz."* London: Chapman and Hall, 1838  
*Sketches of Young Couples. With 6 illustrations by "Phiz."* London: Chapman and Hall, 1840

Together 3 vols., 16mo, original pictorial boards, by "Phiz" (slight repairs to backs). In a half brown morocco book-shaped slip case.

FIRST EDITIONS.

- 384 **DICKENS (CHARLES).** *The Life and Adventures of Nicholas Nickleby. With illustrations by Phiz.* London: Chapman and Hall, 1838-9

400. —  
In the original 20 parts in nineteen, 8vo, original green wrappers, uncut (the backs of about half the parts have been repaired; name on two covers). In a brown levant morocco solander case.

FIRST ISSUE OF THE FIRST EDITION. A FINE COPY IN THE ORIGINAL PARTS, with the publisher's imprint on the first four plates, and the word "visiter" on page 123, line 17, Part IV (which was later corrected to "sister." The notice in Part XIV regarding the omission of the plates owing to the indisposition of the artists, is present.

Laid in, is an A. L. s. by Alfred Wallis, 4 pp., 8vo. dated Exeter, October 23, 1911. To Mr. Bruton on bookish matters, mentioning the above misprint of "visiter," which was brought to his notice by a bookseller's catalogue. He writes that this bookseller considered the copy he offered to be the only one with this misprint, as Dickens wrote to Hicks to correct this error as soon as the proof reached him.

- 385 [**DICKENS (CHARLES).**] Two Original Water-Color Drawings by Hablot K. Browne ("Phiz"), being illustrations to Charles Dickens' "Life and Adventures of Nicholas Nickleby". Both drawings are mounted on separate boards to uniform folio size. In a brown levant morocco portfolio, with ties.

850. —  
TWO FINE EXAMPLES OF THIS ARTIST'S WORK. Both drawings are signed, and represent the following scenes from Dickens' "Life and Adventures of Nicholas Nickleby":

[1] Nicholas instructs Smike in the Art of Acting. [7¼ x 9½ inches.]

[2] The Gentleman Next Door Declares his Passion for Mrs. Nickleby. [7¼ x 9½ inches.]

- 386 **DICKENS (CHARLES).** *Le Club des Pickwistes. Roman comique.* Paris: Charpentier, 1838

20. —  
2 vols., 8vo, boards, calf back, with the crested shield containing the letters "H S" on each back.

FIRST FRENCH TRANSLATION. VERY SCARCE. From the Henry Seymour, Marquis of Hertford collection.

#### GEORGE CRUIKSHANK'S OWN COPY

- 387 [**DICKENS (CHARLES).**] *Memoirs of Joseph Grimaldi. Edited by "Boz." With illustrations by George Cruikshank.* London: Richard Bentley, 1838

550. —  
2 vols., 8vo, original pink embossed cloth, uncut (shaken, and small catalogue labels have been removed from back strips of both volumes). In a dark blue morocco book-shaped solander case.

FIRST ISSUE OF THE FIRST EDITION, with the plate of the "Last Song" in the earliest state, without a border.

GEORGE CRUIKSHANK'S OWN COPY, WITH HIS AUTOGRAPH ON THE TITLE-PAGE OF EACH VOLUME.

Chapter the Tenth

Oliver becomes better acquainted with the characters of his new associates, and purchases experience at a high price. Being a short but very important chapter in his history.

In ~~any~~ eight or ten days Oliver remained in the Jew's room, picking the pockets out of <sup>the</sup> pocket handkerchiefs (of which a great number were brought home ~~already~~ <sup>by him</sup>) and ~~participating~~ <sup>participating</sup> in the games which the boys and the ~~old gentleman~~ <sup>old gentleman</sup> played regularly every day at length he began to languish for the fresh air and took many occasions of earnestly entreating the old gentleman to allow him to go out to work with his two companions.

Oliver was rendered the more anxious to be actually employed, by what he had seen of the stern morality of the old gentleman's character. Whenever the Dodger or Charley Bates came home at night empty-handed, he would expatiate with great vehemence on the misery of idleness.



**THE ORIGINAL MANUSCRIPT  
OF THREE IMPORTANT PAGES OF "OLIVER TWIST"**

- 388 **DICKENS (CHARLES).** The Original Manuscript of three pages of "Oliver Twist" foliated 17, 18 and 23, beginning Chapter Tenth, and including Dickens caption which he describes as "*Being a short but very important chapter in this history.*" Written on 3 pp., 4to, with many deletions and additions (slightly cracked in folds). In a crimson levant morocco portfolio.

THESE THREE LEAVES OF MANUSCRIPT EMBRACE WHAT IS CONSIDERED THE MOST IMPORTANT INCIDENT IN THE WHOLE BOOK, being the moment in Oliver's life when HE REALIZED THAT HE WAS ASSOCIATED WITH THIEVES. IT IS THE INCIDENT WHICH IS ILLUSTRATED BY CRUIKSHANK at page 152, where "Oliver is amazed at the Dodger's mode of 'going to work.'"

THIS IS UNDOUBTEDLY THE ORIGINAL MANUSCRIPT WHICH WAS SENT TO BENTLEY, as evidenced by the many corrections and additions made by Dickens, and while this Manuscript varies slightly from the printed book, such changes were doubtless made by Dickens in proof.

This Manuscript was sold at Puttick & Simpson's, July 22, 1921, by J. Robert Watts, and are the leaves WHICH DICKENS GAVE TO MRS. REBECCA BALL WILSON, his first cousin, her mother's sister being Dickens' mother. Mr. Watts was the son-in-law of Mrs. Wilson.

[SEE ILLUSTRATION PRECEDING PAGE]

- 389 [**DICKENS (CHARLES).**] *Oliver Twist; or, The Parish Boy's Progress.* By "Boz." *Illustrations by George Cruikshank.*

London: Richard Bentley, 1838

3 vols., 12mo original brown cloth, uncut. In a red levant morocco book-shaped slip case.

FIRST EDITION. CHOICE COPY with the "Fireside plate in the third volume, as well as the "Agnes" plate which has been inserted. A few of the imprints on the plates have been trimmed close or fully off, before the book was bound up. Laid in the first volume is an A. L. s. from Charles Dickens the younger to Mr. Bruton, inquiring as to the format of some later editions of "Oliver Twist."

- 390 [**DICKENS (CHARLES).**] *The Loving Ballad of Lord Bateman.* *Illustrated by George Cruikshank.* London: Charles Tilt, 1839

Square 16mo, original limp green cloth, gilt pictorial title on front cover. In a half green morocco slip case.

FIRST EDITION. Second issue. With the pagination in the centre and the word "vine" for "wine" on page 13, stanza 5. The page of music is present.

It is now generally accepted that this Ballad is by Thackeray, and the Preface and Notes by Dickens.

On the half-title is the inscription: "*From Robert Rollo 42nd Highlanders To John R. Rollo. Duncrub House, Dunning. 13th May 1842. Malta.*" On the fly-leaf is the further inscription: "*John R. Rollo a present from his Uncle Robert. Duncrub, November 21, 1842—Lord Bateman.*"

**PRESENTATION COPY TO DR. ELLIOTSON  
WITH ACCOMPANYING AUTOGRAPH LETTER  
PRESENTING THE BOOK TO HIM**

- 391 **DICKENS (CHARLES).** *The Life and Adventures of Nicholas Nickleby.* With illustrations by Phiz. London: Chapman and Hall, 1839

8vo, old green morocco, gilt back, gilt and blind borders, gilt edges, rebacked). In a green levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the page of Dedication: "*Doctor Elliotson From his most faithfully Charles Dickens.*" Beneath this is written, in the hand of Dr. Elliotson: "& from John Elliotson to E. Spence Symes 1864."

Tipped on one of the front fly-leaves is an A. L. s. from Dickens to Doctor Elliotson, in which he says: "*Let me have the pleasure of requesting you to accept the accompanying volume as a very feeble mark of my lasting esteem and admiration.*" Dr. Elliotson was also a friend of Trakeray.

[SEE ILLUSTRATION]

*Doctor Elliotson*  
*From his most faithfully*  
*Charles Dickens*

[NUMBER 391]

- 392 **DICKENS (CHARLES).** *Master Humphrey's Clock.* With illustrations by George Cattermole and Hablot K. Browne.

London: Chapman and Hall, 1840-1

In the original 88 Weekly Parts, royal 8vo, white pictorial wrappers, uncut. In a green straight-grain morocco box case.

FIRST EDITION IN THE WEEKLY PARTS, THE MOST ESTEEMED AND SOUGHT-FOR FORM. On the second page of the wrappers of parts 9, 80, 81, 82, 83, and 87 appear advertisements to the readers of "*Master Humphrey's Clock,*" which with the exception of that in No. 9, are repetitions of a farewell address in view of the author's proposed visit to America.

- 393 **DICKENS (CHARLES).** *Master Humphrey's Clock.* With illustrations by George Cattermole and Hablot K. Browne.

London: Chapman and Hall, 1840-1

In the original 20 Monthly Parts, royal 8vo, original green wrappers, uncut (some backs skilfully repaired; name on one wrapper). In a half red morocco slip case.

FIRST EDITION IN THE MONTHLY PARTS. FINE COPY.

## A CHRISTMAS PRESENT TO WALTER SAVAGE LANDOR

- 394 **DICKENS (CHARLES).** *Barnaby Rudge; A Tale of the Riots of 'Eighty. With illustrations by George Cattermole and Hablot K. Browne.* London: Chapman and Hall, 1841

Royal 8vo, calf, gilt back, gilt edges. (Bound for Charles Dickens). FIRST EDITION OF THE SEPARATE ISSUE. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*Walter Savage Landor From his friend Charles Dickens. Christmas 1841.*"

On the verso of the marbled end leaf is the further inscription by Walter Savage Landor: "*Arnold Savage Landor from his affectionate Babbs.*"

*Walter Savage Landor*

*from his friend*

*Christmas 1841.*

*Charles Dickens*

[NUMBER 394]

- 395 [**DICKENS (CHARLES).**] Four Original Water-Color Drawings by Hablot K. Browne ("Phiz"), being illustrations to Charles Dickens' "*Barnaby Rudge*". Each drawing is mounted on a separate board to uniform folio size. In a brown levant morocco portfolio, with ties.

A SPLENDID SERIES OF ORIGINAL DRAWINGS IN COLOR BY THIS NOTED ARTIST, signed, representing the following scenes from Dickens' "*Barnaby Rudge*":

- [1] Emma Haredale reading the love-letter from Edward Chester, which Dolly Varden has just brought to her. [7½ x 10¾ inches.]
- [2] Dolly Varden tying the Locksmith's sash. [6½ x 9½ inches.]
- [3] Barnaby Rudge in Prison. [6½ x 7¾ inches.]
- [4] Joe Willett embracing Dolly Varden. [6½ x 9½ inches.]

## WITH LETTER BY DICKENS RELATING TO THE BOOK

- 396 [**DICKENS (CHARLES).**] *The Pic Nic Papers.* By various hands. Edited by Charles Dickens. *With illustrations by George Cruikshank, Phiz, &c.* (slight foxings). London: Henry Colburn, 1841

3 vols., 12mo, original green cloth, uncut. In 3 half red levant morocco slip cases.

FIRST ISSUE OF THE FIRST EDITION, with the words "publisher young" on page [iii] of the Introduction, third line. The error was corrected when the volume was printed by Palmer. Vol. II has a line rule under the sub-title of page one of the text which was left out in the second issue. No advertisements at the end of Vol. II. Dickens wrote the Introduction and Edited the first two volumes. His "The Lamplighter's Story" occupies pp. [1]-32 of Vol. I. The book was gotten up by Dickens and published by Colburn for the benefit of Mrs. Macrone, the widow of Dickens' first publisher. Tipped in the first volume is an A. L. s. from Dickens to an unnamed recipient, dated "*Devonshire Terrace, May the Twenty Seventh, 1841.*"

"Not seeing Mr. Cruikshank yesterday, I wrote to him last night. His answer is 'My dear Dickens—the plates will be at Mr. Colburn's, either to-morrow (to-day, that is) or Friday.' I will look over the Lamplighter and send them back to you to-night. I hope we may be out next week—I suppose we can, if Mr. C. redeems his pledge?"

With the Robert Hoe and George Barr McCutcheon bookplates.



PRESENTATION COPY TO WALTER SAVAGE LANDOR

397 DICKENS (CHARLES). American Notes for General Circulation.  
London: Chapman and Hall, 1842

2 vols., 12mo, original brown cloth, uncut (inner joints of vol. 2 cracked). In a dark blue levant morocco solander case.

FIRST EDITION. EARLIEST ISSUE with the first pagination xvi, to the second page of the "Contents." The eliminated matter accounting for this pagination was a chapter which Dickens intended for the Introduction to the book which might have softened the American attitude, had it been printed, but a week before the appearance of the "Notes," it was decided to leave it out. When this decision was arrived at, the early copies of the book had been printed, but before the entire First Edition was off the press the correction in pagination had been made, and the later issues of this edition consequently have the correct pagination. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR inscribed on the half-title: "Walter Savage Landor From his Friend Charles Dickens. Fourteenth October 1842." Beneath this inscription is the signature of "John S. Landor."

Walter Savage Landor

From his friend

Charles Dickens

Fourteenth October 1842.

[NUMBER 397]

PRESENTATION COPY TO PROFESSOR FELTON  
INSCRIBED IN NEW YORK

398 DICKENS (CHARLES). The Old Curiosity Shop and Other Tales.  
With numerous illustrations by Cattermole, Browne, and Sibson.  
Philadelphia: Lea and Blanchard, 1842

Royal 8vo, half morocco (some lower margins damp stained). In a brown levant morocco slip case.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: "Professor Felton. From his friend. Charles Dickens. New York, Twenty Third February 1842."

Professor Felton. From his friend

Charles Dickens

New York.

Twenty Third February 1842.

THE

[NUMBER 398]

PRESENTATION COPY TO PROFESSOR FELTON  
INSCRIBED IN NEW YORK

399 DICKENS (CHARLES). *Oliver Twist. Illustrations by George Cruikshank.* Philadelphia: Lea and Blanchard, 1842

Royal 8vo, half brown morocco (margins of two leaves repaired). In a brown morocco slip case.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR inscribed: "*Professor Felton. From his friend Charles Dickens. New York, Twenty Fourth February 1842.*"

[SEE ILLUSTRATION]

1300.-

*Professor Felton. From his friend*  
*Charles Dickens*  
*New York.*  
*Twenty Fourth February 1842.*  
OLIVER TWIST.

[NUMBER 399]

WITH AN AUTOGRAPH LETTER BY DICKENS  
RELATING TO "THE CAROL"

400 DICKENS (CHARLES). *A Christmas Carol. In Prose. Being a Ghost Story of Christmas. With illustrations in color and woodcuts by John Leech.* London: Chapman and Hall, 1843

16mo, original brown cloth, gilt edges (slight wear in one hinge). In a half red levant morocco slip case.

FIRST ISSUE OF THE FIRST EDITION, with "Stave I," red and blue title-page, and the two pages of advertisements of Dickens' books at the end." THIS COPY HAS YELLOW END-PAPERS, OF WHICH THERE ARE SAID TO BE BUT FOUR COPIES KNOWN WITH STAVE I.

AN A. L. s. from Dickens to Thomas Mitton, written from Devonshire Terrace, December Twenty Seventh, 1843 is most interesting and relevant:

"You will be glad to hear that I had a note from C and H on the Twenty Fourth, to say that the Carol was then in its Sixth Thousand; and that as the orders were coming in fast from Town and Country, it would soon be necessary to re-print," etc.

With the George Barr McCutcheon bookplate.

1050.-

PRESENTATION COPY TO FREDERICK SALMON

- 401 DICKENS (CHARLES). A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *Colored illustrations and woodcuts by John Leech.* London: Chapman & Hall, 1843

16mo, original brown cloth, gilt edges. In a crimson levant morocco solander case.

FIRST EDITION, Second Issue, with "Stave One" and yellow end-papers.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*Frederick Salmon Esquire From his friend Charles Dickens. Twenty Eighth March 1846.*"

[SEE ILLUSTRATION]

550. —  
Frederick Salmon Esq  
From his friend  
Charles Dickens  
Thos. Lightbourn  
1846.

[NUMBER 401]

A COMPLETE SET OF THE "CHRISTMAS BOOKS"

- 402 DICKENS (CHARLES). A Complete Set of the "Christmas Books." *Illustrations by Leech, Doyle, Maclise, Stanfield, and others.* London: 1843-8

Together 5 vols., 16mo, original brown and red cloth, gilt edges. In a crimson levant morocco book-shaped solander case.

Comprising:

A CHRISTMAS CAROL. *Colored illustrations and woodcuts by John Leech.*

London: Chapman & Hall, 1843

FIRST ISSUE OF THE FIRST EDITION, with green end-papers, red and blue title-page, and "Stave I."

THE CHIMES. *Illustrations by Leech, Doyle, Maclise, and Stanfield.*

London: Chapman & Hall, 1845

FIRST ISSUE OF THE FIRST EDITION, with the publisher's imprint on the engraved title-page.

THE CRICKET ON THE HEARTH. *Illustrations by Leech, Doyle, Maclise, etc.*

London: Bradbury & Evans, 1846

FIRST ISSUE OF THE FIRST EDITION, with the publisher's name at the foot of the engraved title-page.

THE BATTLE OF LIFE. *Illustrations by Dalziel, Williams, etc.*

London: Bradbury & Evans, 1846

FIRST EDITION, AND THE FORMERLY DESCRIBED FIRST ISSUE—Eckel's Second issue, with the engraved title in a scroll without a cupid, and the publisher's name beneath. AN EXCEEDINGLY RARE ISSUE.

THE HAUNTED MAN AND THE GHOST'S BARGAIN. *Illustrations by Dalziel, Williams, etc.*

London: Bradbury & Evans, 1848

FIRST ISSUE OF THE FIRST EDITION, with the broken page number on page 166, corrected in later issues.



**PAGE-PROOFS WITH RUNNING HEAD-LINES  
IN DICKENS' WRITING**

- 350.-  
403 **DICKENS (CHARLES).** The Original Page-Proofs of pp. 161-208 of a Cheap Edition of the "Christmas Books," pp. 161-200 being those of "The Battle of Life," and the remainder being those of "The Haunted Man."

Unbound, small 8vo (slightly soiled). In a green crushed levant morocco solander case, gilt back and corner ornaments.

ON THE ODD-NUMBERED PAGES DICKENS HAS WRITTEN IN RUNNING HEAD-LINES, using brief phrases characterizing the happenings detailed on the pages. These, of course, could not be decided upon until Dickens saw page proofs, and they thus constitute ORIGINAL MANUSCRIPT MATERIAL.

**WITH RED AND BLUE TITLE-PAGE  
AND GREEN END-PAPERS**

- 404 **DICKENS (CHARLES).** A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *With colored plates and woodcuts by John Leech.* London: Chapman & Hall, 1843

900.-  
16mo, original brown cloth, gilt edges, green end-papers. In a cloth protecting wrapper.

FIRST ISSUE OF THE FIRST EDITION, with "Stave I" and the red-and-blue title-page, green end-papers, and the two pages of advertisements of Dickens' books at the end.

**WITH RED AND GREEN TITLE-PAGE  
AND GREEN END-PAPERS**

- 405 **DICKENS (CHARLES).** A Christmas Carol. In Prose. Being a Ghost Story of Christmas. *With colored plates and woodcuts by John Leech.* London: Chapman & Hall, 1844

16mo, original brown cloth, gilt edges, green end-papers. In a cloth protecting wrapper.

1150.-  
THE EXCESSIVELY RARE TRIAL ISSUE issued in December 1843, and cancelled by Dickens because he preferred the title-page in red and blue. It was, and still is, the custom of the English publishers to date a book for the coming year when the publication date is in November or December. This Dickens did not approve of, and decided that, as the "Christmas Carol" was the Christmas 1843, the title-page should be so dated.

The late Joseph Pennell, in the "Bookman's Journal," London, a few years ago, wrote quite at length concerning the issues of the First Edition of the "Christmas Carol." He finds that three issues, namely, the one with the yellow end-papers; the one with the green end-papers, and this Trial Issue, are ALL FROM THE SAME TYPE AND CONSTITUTE the First Printing.

The Trial Issue was rejected by Dickens for the above mentioned reasons.

The Issue with the yellow end-papers was rejected for the Issue with the green end-papers as being less appropriate and fitting for a Christmas book than the latter.

- 250.-  
406 **DICKENS (CHARLES).** The Life and Adventures of Martin Chuzzlewit. *With 40 etchings by Phiz.* London: Chapman & Hall, 1843-4

In the original 20 parts in nineteen, 8vo, original green wrappers, uncut (backs worn or rebaked, some plates foxed, and initials on one cover). In 2 red levant morocco solander cases.

FIRST ISSUE OF THE FIRST EDITION, with the error of the artist in the sign on the mile-post on the engraved title-page, having "100 £ Reward" instead of "£100 Reward."

WITH AN AUTOGRAPH LETTER OF DICKENS

- 407 [DICKENS (CHARLES).] Evenings of a Working Man, being the Occupation of his scanty Leisure: By John Overs. With a Preface relative to the Author, by Charles Dickens.

London: T. C. Newby, 1844

16mo, original brown cloth, gilt edges.

FIRST EDITION. CHOICE COPY. Dickens wrote the Preface and Edited the stories by Overs, who was a consumptive carpenter.

AN A. L. S. FROM DICKENS TO MR. CHAPPELL, relating how he took another's coat the night before, "*including the contents of his pockets,*" and writes to see if he can get his own coat back. With the Sylvain Van De Weyer bookplate.

PRESENTATION COPY TO THE CONSUL GENERAL OF FRANCE

- 408 DICKENS (CHARLES). The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In. *Illustrations by Maclise, Leech, Stanfield, and Doyle.* London: Chapman & Hall, 1845

16mo, original red cloth (hinges slightly cracked). In a crimson levant morocco solander case.

FIRST EDITION, Second Issue. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*M. Alletz, Consul General of France with the regard of Charles Dickens. Genoa, Sixth June 1845.*"

[SEE ILLUSTRATION]

*M. Alletz. Consul General of France  
with the regard of  
Charles Dickens  
Genoa.  
Sixth June 1845.*

[NUMBER 408]

- 409 DICKENS (CHARLES). The Adventures of Oliver Twist. *With 24 illustrations on steel, by George Cruikshank.*

London: Published for the Author, by Bradbury & Evans, 1846

In the original 10 Monthly Parts, 8vo, original green wrappers, uncut (backs somewhat worn, and some plates time discolored). In a half morocco case.

FIRST OCTAVO EDITION AND THE FIRST IN PARTS. VERY RARE IN PARTS. A duplicate Part I is laid in, being in BLUE WRAPPERS instead of green. With the Samuel H. Austin bookplate. This was stated in the Austin catalogue to be No. 188 in the catalogue of the Douglas sale.

- 410 DICKENS (CHARLES). The Battle of Life. A Love Story. *Illustrations by Maclise, Leech, Doyle and Stanfield.*

London: Bradbury & Evans, 1846

16mo, original red cloth, gilt edges. In a half olive levant morocco slip case.

FIRST EDITION, Eckel's Third Issue, with a cupid bearing a scroll containing the title, and the publisher's imprint beneath it. CHOICE COPY. With the name of "*John Rogers Jennings, 1846*" on the fly-leaf.

# PRESENTATION COPY TO JOSEPH VALCKENBERG

- 411 DICKENS (CHARLES). *The Battle of Life. A Love Story. Illustrations by Maclise, Doyle, Leech, etc.*

London: Bradbury & Evans, 1846

16mo, original red cloth (back strip and corners a little worn), gilt edges. In a crimson levant morocco solander case.

FIRST EDITION, Fourth Issue, with a cupid holding the title scroll, and without publisher's name.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "Joseph Valckenberg From his friend Charles Dickens. Twenty First January 1847."

[SEE ILLUSTRATION]

2100.-  
Joseph Valckenberg  
From his friend  
Charles Dickens  
Twenty First January 1847.

[NUMBER 411]

# PRESENTATION COPY TO GEORGE CRUIKSHANK

- 412 DICKENS (CHARLES). *The Cricket on the Hearth. A Fairy Tale of Home. Illustrations by Leech, Doyle, Stanfield, etc.*

London: Bradbury & Evans, 1846

16mo, original red cloth, gilt edges. In a crimson levant morocco solander case. FIRST ISSUE OF THE FIRST EDITION, with the publisher's name at the foot of the engraved title-page, and the advertisement leaf at the end.

AN EXCEPTIONALLY FINE ASSOCIATION COPY, BEING A PRESENTATION COPY FROM DICKENS TO CRUIKSHANK, inscribed on the title-page: "George Cruikshank From his friend Charles Dickens. Twenty First December 1845."

It is interesting to note that this inscription is dated "1845," so THAT APPARENTLY THIS IS ONE OF THE EARLIEST COPIES SUPPLIED DICKENS FOR PRESENTATION PURPOSES. With the H. V. Jones and George Barr McCutcheon bookplates.

[SEE ILLUSTRATION]

5000.-  
George Cruikshank  
From his friend  
Charles Dickens  
Twenty First December  
1845.

[NUMBER 412]



PRESENTATION COPY TO DOUGLAS JERROLD

- 413 DICKENS (CHARLES). Pictures from Italy. *The vignette illustrations on wood by Samuel Palmer.*

London: Published for the Author by Bradbury & Evans, 1846

12mo, original blue cloth, uncut. In a crimson crushed levant morocco solander case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*Douglas Jerrold From his friend Charles Dickens. Devonshire Terrace, Nineteenth May, 1846.*"

[SEE ILLUSTRATION]

200 -  
Douglas Jerrold  
from his friend  
Charles Dickens  
Devonshire Terrace  
Nineteenth May 1846.

[NUMBER 413]

- 414 DICKENS (CHARLES). Dealings with the Firm of Dombey and Son. *With illustrations by H. K. Browne.*

London: Bradbury and Evans, 1846-8

In the original 20 parts in nineteen, 8vo, original green wrappers, uncut (a few repairs to backs skilfully done). In a cloth solander case.

FIRST EDITION. FINE COPY. The usual "points" are present, namely Captain Cuttle's hook is on his left arm instead of his right; the plate "On the Dark Road" is well printed; and the error on page 284 where Mr. Toot's boat is twice called "Delight" instead of "Joy."

THE DEDICATION COPY TO SERGEANT TALFOURD  
WITH INSCRIPTION

- 415 DICKENS (CHARLES). The Posthumous Papers of the Pickwick Club. *With a frontispiece, from a design by C. R. Leslie.*  
London: Chapman and Hall, 1847

12mo, half old red morocco.

FIRST POPULAR EDITION, which was dedicated to Mr. Sergeant Talfourd. Beneath the printed dedication, Dickens has written: "*and this book is given by Charles Dickens. London, Twenty eighth October 1847.*" Laid in is the following coincidental note:

"Mr. Charles Dickens will be happy to have the pleasure of dining with Mr. Sergeant and Mrs. Talfourd on Saturday the Twenty Second of May. (P. S. Private and confidential. Mr. Charles Dickens feels it remarkably odd to be writing to Russell Square in this polite style). Regents Park, Sixth May 1847." With the William Harris Arnold bookplate.

TO

MR. SERJEANT TALFOURD, M.P.,

This Book

IS INSCRIBED,

AS A MEMORIAL OF FRIENDSHIP.

2300.-  
- And this Book is given by

Charles Dickens

London

Twenty eighth October 1847.

FACSIMILE OF THE DEDICATION  
AND INSCRIPTION OF "PICKWICK"  
TO SERJEANT TALFOURD

[NUMBER 415]

- 416 **DICKENS (CHARLES).** The Cheap Edition of the Works of Mr. Charles Dickens. *Frontispieces.* London: Chapman and Hall, 1847-50

In the original 48 Parts, 12mo, green wrappers, uncut (backs worn, and wrappers to Part I wanting). 7 half morocco book-shaped boxes.

FIRST CHEAP EDITION, WITH SPECIALLY WRITTEN PREFACES. Comprising:

"The Posthumous Papers of the Pickwick Club." 8 parts.

"The Life and Adventures of Mr. Nicholas Nickleby." 8 parts.

"The Old Curiosity Shop." 5 parts.

"Barnaby Rudge." 6 parts.

"Martin Chuzzlewit." 8 parts.

"Oliver Twist." 5 parts.

"American Notes." 3 parts.

### PRESENTED TO AINSWORTH ON CHRISTMAS DAY

- 417 **DICKENS (CHARLES).** The Haunted Man and the Ghost's Bargain. A Fancy for Christmas-Time. *Illustrations by Dalziel, Williams, etc.* London: Bradbury & Evans, 1848

16mo, original red cloth, gilt edges. In a crimson levant morocco solander case.

FIRST EDITION, Second Issue, with the pagination on page 166 unbroken.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "William Harrison Ainsworth From his old friend Charles Dickens. Christmas Day 1848."

*William Harrison Ainsworth*  
*From his old friend*  
*Charles Dickens*  
*Christmas Day*  
*1848.*

[NUMBER 417]

### WITH A THREE-PAGE LETTER TO GEORGINA HOGARTH ON HIS "COPPERFIELD" READINGS AT LIVERPOOL

- 418 **DICKENS (CHARLES).** The Personal History of David Copperfield. *With illustrations by H. K. Browne.* London: Bradbury & Evans, 1849-50

In the original 20 parts in nineteen, 8vo, original green wrappers, uncut (a few backs very slightly worn or repaired). In a cloth solander case.

FIRST ISSUE OF THE FIRST EDITION, with the date 1850 on the engraved title-page, which in later editions printed the same year was omitted.

INSERTED IS A DELIGHTFUL 3-p. A. L. s. BY DICKENS dated Liverpool, January twenty eighth, 1862, written to Georgina Hogarth, in which he writes in a spirit of elation:

"The beautiful room was crammed to excess last night, and numbers were turned away. Its beauty and completeness when it is lighted up are most brilliant to behold; and for a Reading it is simply perfect. You remember that a Liverpool audience is usually dull, but they put me on my mettle last night, for I never saw such an audience—no, not even in Edinburgh . . . I slept horribly last night, and have been over to Birkenhead for a little change of air to-day. My head is dazed and worn by gas and heat, and I fear that Copperfield and Bob together to-night won't mend it," etc.



PRESENTATION COPY TO JAMES MACGREGOR

419 DICKENS (CHARLES). The Personal History of David Copperfield.  
*With illustrations by H. K. Browne.*

London: Bradbury & Evans, 1850

8vo, contemporary half calf, gilt back. In a tan levant morocco slip case.  
FIRST EDITION, FIRST ISSUE, with the date 1850 on the engraved title-page, which  
was omitted in later editions of the same year. AUTOGRAPH PRESENTATION COPY  
FROM THE AUTHOR, inscribed on the title-page: "*James MacGregor, Esquire.*  
*With the regard of Charles Dickens. Fourth December 1850.*"

2000.  
*James Mac Gregor typist  
with the regard of  
Charles Dickens*

THE PERSONAL HISTORY

*4th December 1850.*

[NUMBER 419]

420 DICKENS (CHARLES). Household Words and All the Year Round.  
The Christmas Numbers. London, 1850-67

18 numbers, royal 8vo, stitched and blue wrappers, uncut (corner of one leaf torn  
away, and a few edges frayed). In a cloth solander case.

A COMPLETE SET OF ALL THE CHRISTMAS NUMBERS ISSUED WITH THESE PERIODI-  
CALS, comprising:

HOUSEHOLD WORDS

725.  
"A Christmas Tree."

"What Christmas is as we grow older."

"The Poor Relation's Story."

"The Schoolboy's Story."

"The Seven Poor Travellers."

"The Holly-Tree Inn."

"The Wreck of the Golden Mary."

"The Perils of Certain English Pris-  
oners."

"A House to Let."

ALL THE YEAR ROUND

"The Haunted House."

"A Message from the Sea."

"Tom Tiddler's Ground."

"Somebody's Luggage."

"Mrs. Lirriper's Lodgings."

"Mrs. Lirriper's Legacy."

"Doctor Marigold's Prescriptions."

"Mugby Junction."

"No Thoroughfare."

WITH AN AUTOGRAPH LETTER BY DICKENS  
RELATING TO "BLEAK HOUSE"

421 DICKENS (CHARLES). Bleak House. *With illustrations by H. K.*  
*Browne.* London: Bradbury and Evans, 1853

525.  
In the original 20 parts in nineteen, 8vo, original green wrappers, uncut (name  
on three covers and back repaired). In a half blue levant morocco slip case.

FIRST ISSUE OF THE FIRST EDITION, with only one plate in Part IX, and the slip  
announcing an accident to the other plate which would appear in Part X, con-  
sequently three plates are contained in the latter Part.

A MOST INTERESTING LETTER FROM DICKENS TO MISS PALFREY, dated Boston,  
Fourth April 1868, relating to "Bleak House" is laid in. "*Convey yourself back  
to London . . . and walk through the Centre Avenue of Covent Garden Market  
from West to East . . . keep straight on along the side of the Theatre, and  
about half way down, on the left side of the way, behind the houses, is a closely  
hemmed-in grave yard . . . I do not remember that the grave yard is accessible  
from that street now, but when I was a boy it was to be got at by a low covered  
passage under a house, and was guarded by a rusty iron gate. In that church-  
yard I long afterwards buried the 'Nemo' of Bleak House,*" etc.

# PRESENTATION COPY TO AUGUSTUS EGG

422 DICKENS (CHARLES). Bleak House. *With illustrations by H. K. Browne.* London: Bradbury and Evans, 1853

8vo, contemporary half red morocco (a little worn and inner joints split). In a dark red morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the Dedication page: "*Augustus Egg A.B.A. From Charles Dickens. Third October 1853.*" Another presentation inscription on the front end-paper by a later owner, dated 1863, indicates that this volume remained in Mr. Egg's possession a comparatively short time.

*Augustus Egg A.B.A.  
From*

*Charles Dickens*

*Third October 1853.*

[NUMBER 422]

## A PRESENTATION INSCRIPTION IN EACH VOLUME

423 DICKENS (CHARLES). A Child's History of England. *With a frontispiece in each volume.*

London: Bradbury & Evans, 1853-1853-1854

3 vols., square 16mo, original brown cloth. In a crimson levant morocco book-shaped slip case.

FIRST EDITION of Vols. 2 and 3, Vol. 1 bearing the date of the year following the date of issue.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title or title-page of each volume: "*Grace and Harriet Wilkes From their affectionate friend Charles Dickens. Tenth February, 1854.*" IN BEAUTIFUL CONDITION.

*Grace and Harriet Wilkes*

*From their affectionate friend*

*Charles Dickens*

*Tenth February, 1854.*

FACSIMILE OF ONE OF THE INSCRIPTIONS  
IN EACH OF THE THREE VOLUMES OF "A CHILD'S HISTORY OF ENGLAND"

[NUMBER 423]

IN THE ORIGINAL PARTS  
WITH A LETTER FROM DICKENS TO  
HIS PUBLISHERS ABOUT FREE COPIES  
OF "LITTLE DORRIT"

- 424 DICKENS (CHARLES). *Little Dorrit. With illustrations by H. K. Browne.* London: Bradbury and Evans, 1855-7

In the original 20 parts in nineteen, 8vo, original green wrappers, uncut (name on ten of the covers). In a blue levant morocco slip case.

FIRST ISSUE OF THE FIRST EDITION, with the slip concerning the author's mistake in using the name "Rigaud" for "Blandois" in Chapter XVII, Part XV.

LAI D IN, IS A LETTER FROM DICKENS TO HIS PUBLISHERS, "Dear B and E" dated from Paris, November Tenth, 1855, in which he says:

*"It occurs to me in reference to the Little Dorrit Free list, that there really is no need to send it to my two brothers unless they should apply for it. I would rather that Hohlsworth and John at the H. W. office had it. Therefore please make that change," etc.*

PRESENTATION COPY TO MISS BURDETT COUTTS

- 425 DICKENS (CHARLES). *Little Dorrit. With illustrations by H. K. Browne.* London: Bradbury and Evans, 1857

8vo, handsomely bound in green levant morocco, gilt back, inside dentelles, gilt edges. In a dark green levant morocco slip case.

FIRST EDITION, FIRST ISSUE, with the name "Rigaud" on page 474 instead of "Blandois."

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "*Miss Burdett Coutts. With affectionate regard. Charles Dickens. September 1857.*"

The volume was apparently bound for Dickens for presentation purposes.

*Miss Burdett Coutts.  
With affectionate regard  
September 1857. Charles Dickens*

LITTLE DORRIT.

[NUMBER 425]

- 426 DICKENS (CHARLES). *The Chimes: A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In.*

London: Bradbury & Evans, 1858

16mo, original green wrappers, uncut (back worn). In a half red levant morocco slip case.

FIRST READING EDITION. With the George Barr McCutcheon bookplate.

- 427 DICKENS (CHARLES). *A Christmas Carol. In Prose. Being a Ghost Story of Christmas.* London: Bradbury & Evans, 1858

16mo, original green wrappers, uncut (back a little worn). In a half red levant morocco slip case.

FIRST READING EDITION. With the George Barr McCutcheon bookplate.



- 428 **DICKENS (CHARLES).** The Cricket on the Hearth. A Fairy Tale of Home. London: Chapman & Hall, 1858

16mo, original green wrappers. In a half red levant morocco slip case.

FIRST READING EDITION. CHOICE COPY. With the George Barr McCutcheon bookplate.

- 429 **DICKENS (CHARLES).** The Poor Traveller: Boots at the Holly-Tree Inn: and Mrs. Gamp. London: Bradbury & Evans, 1858

16mo, original green wrappers, uncut (back worn). In a half red levant morocco slip case.

FIRST READING EDITION. With the George Barr McCutcheon bookplate.

- 430 **DICKENS (CHARLES).** The Story of Little Dombey. London: Bradbury & Evans, 1858

16mo, half red levant morocco, original green wrappers bound in as issued (some pages soiled and roughly opened).

FIRST READING EDITION. With the George Barr McCutcheon bookplate.

- 431 **DICKENS (CHARLES).** All the Year Round. A Weekly Journal. London, 1859-60

2 vols., royal 8vo, half calf.

WITH AN AUTOGRAPH LETTER BY DICKENS IN EACH VOLUME.

In the first volume, the letter is to Wilkie Collins, written from the business office of the Journal, dated October 8th, 1862. It is a full 4-p. letter, signed with his initials, about the Christmas Number; a projected trip to Paris, and concluding with a pathetic account of his visit to Poole.

The letter in the second volume is to Dolby, also written from his office, dated September 10th, 1868. He writes "*with an addled head at the close of a day's work . . . I have ordered dinner at the Ship, Greenwich . . . and Wills swears he will join us,*" etc.

In these volumes will be found the first appearance of the "Tale of Two Cities"; six journeys of "The Uncommercial Traveller," as well as the Christmas Number for 1859, containing "The Haunted House."

#### WITH A PENCILLED LETTER BY H. K. BROWNE REGARDING HIS DISAGREEMENT WITH DICKENS

- 432 **DICKENS (CHARLES).** A Tale of Two Cities. *With illustrations by H. K. Browne.* London: Chapman and Hall, 1859

In the original 8 parts in seven, 8vo, original blue wrappers (occasional repairs), uncut. In a half green morocco slip case.

FIRST EDITION. FIRST ISSUE, with page 213 misnumbered 113, OF WHICH BUT FEW COPIES EXIST, as the error was corrected as soon as it was discovered. The slip announcing the discontinuance of "Household Words" as well as the announcement of the publication of "The Cornhill Magazine," by Thackeray, are present. Part I is unopened. A MOST IMPORTANT LETTER, WRITTEN IN PENCIL, BY H. K. BROWNE, the artist, is laid in. It is written to "My dear Walter," and is undated. "*I have no tracings of 2 Cs. . . . I think there ought to be 18—nine Nos. altogether, but, I have not stumbled on the others yet . . . A rather curious thing happened with this book—Watts Phillips the Dramatist hit upon the very same identical plot they had evidently both of them been to the same source in Paris for their story. Watts play came out with great success with stunning climax see about [the time of] Dickens' 6th No. The Public saw that they were identically the same story—so Dickens shut up at the 9th No. instead of going on to the 18th as usual. All this put Dickens out of temper—and he squabbled with me amongst others—and I never drew another line for him,*" etc.

Browne, of course, was in error as to the number of the Parts of this work published, as well as about the usual number Dickens had for his other novels.

PRESENTATION COPY TO DR. ELLIOTSON

- 433 DICKENS (CHARLES). *A Tale of Two Cities. With illustrations by H. K. Browne.* London: Chapman and Hall, 1859

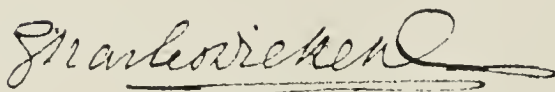
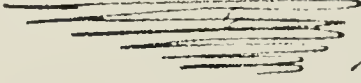
8vo, contemporary half red morocco (inner joints cracked, and some foxings). In a red levant morocco solander case.

FIRST EDITION. FIRST ISSUE, with page "213" misnumbered "113."

AUTOGRAPH PRESENTATION COPY FROM DICKENS TO HIS PHYSICIAN AND FRIEND, inscribed on the title-page: "*Charles Dickens To John Elliotson with affectionate regard. Fourth December, 1859.*" A later inscription reads: "*and from John Elliotson to his dear Godson John Elliotson Symes December 30th, 1862.*"

Inserted between the first two fly-leaves is Thackeray's letter of Dedication to Dr. Elliotson, which appeared in the second volume of his "Pendennis."

[SEE ILLUSTRATION]

10250-  
  
  
To John Elliotson  
7th December, 1859 A with affectionate regard.

[NUMBER 433]

WITH TEN PAGES OF THE ORIGINAL MANUSCRIPT  
IN DICKENS' HANDWRITING

- 434 DICKENS (CHARLES). *A Curious Dance Round a Curious Tree.* [London, 1860]

12mo, inlaid to 8vo, green crushed levant morocco, gilt back, gilt fillet borders, inside dentelles, gilt edges, with the original wrappers bound in, as issued, by Riviere.

9000-  
FIRST EDITION. THE EXCESSIVELY RARE FIRST ISSUE, with the concluding paragraph in light type, and the period after the word "Tree" on the cover. It has been heretofore supposed that this pamphlet was mainly the work of Wills, Dickens' assistant on "Household Words," and while he undoubtedly collaborated with Dickens on it, the present copy DISPROVES THAT SUPPOSITION, AS HERE WE HAVE 10 PAGES OF THE ORIGINAL MANUSCRIPT ENTIRELY IN THE HANDWRITING OF CHARLES DICKENS, comprising 217 lines of the 393 that are in the printed text. With the M. C. D. Borden bookplate.

[SEE ILLUSTRATION]



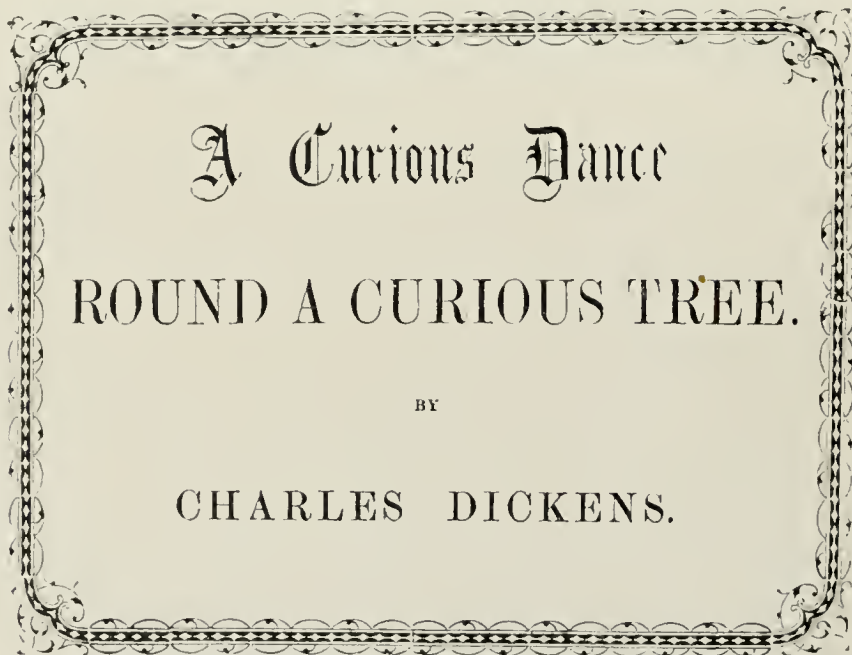


FIRST ISSUE OF THE FIRST EDITION

435 DICKENS (CHARLES). A Curious Dance Round a Curious Tree.  
[London, 1860]

12mo, original pink wrappers. In a cloth slip case.

FIRST EDITION. THE EXCESSIVELY RARE FIRST ISSUE. Accompanying this copy is the original stamped wrapper used for mailing, also the addressed and stamped envelope in which the recipient of the brochure was requested to use for his donation to St. Luke's Hospital, for whose benefit the article was printed.



[NUMBER 435]

A BEAUTIFUL COPY, ALMOST AS NEW

436 DICKENS (CHARLES). Great Expectations.  
London: Chapman and Hall, 1861

3 vols., 8vo, original purple cloth, uncut. In a purple levant morocco slip case.

FIRST EDITION. A MATCHLESS COPY. EXCESSIVELY RARE. Laid in is a letter from the former owner of these volumes, Mr. R. M. Bromfield, describing their loss and his patient and assiduous search for them resulting in his finally securing them again.

These volumes, with others, belonged to his grandfather, Deputy Pearse Morrison, an Alderman of the City of London, and descended to Mr. R. M. Bromfield on the death of his grandmother. On the outbreak of the War in 1914 he placed the books in storage, and he continues:

3500.-

*"On my return after the War, I fixed my residence eventually in Paris, and my books were sent over to me here. Either in Warehousing or in transport, several books were lost, amongst them being 'Great Expectations.' . . . No trace of these books was found, but I heard of similar copies being offered for sale in Holland, but on enquiry I found they had already been sold, and these items had been purchased by a Belgian collector, who shortly afterwards died. It appears that on his death there was a general sale and his books were sold off to dealers, there being no next of kin.*

*It then seems that a few of the Dickens works and four or five of the Thackeray were bought by a student; who merely wished to read the books and had no idea of their value (amongst these was the 'Great Expectations') and one day were brought by him to France and sold to a small dealer here. I eventually bought the items from one of the booksellers on the Seine," etc.*

PRESENTATION COPY OF JOHN DALY

437 DICKENS (CHARLES). Great Expectations.

London: Chapman and Hall, 1861

3 vols., 8vo, original cloth, uncut. In a purple levant morocco slip case.

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: "*Charles Dickens To Mr. John Daly. With thanks for his services at Carlisle. Sixth February, 1862.*"

[SEE ILLUSTRATION]

*Charles Dickens*

*To Mr John. Daly.  
With thanks for his services at Carlisle.  
6th February, 1862.*

[NUMBER 437]

438 DICKENS (CHARLES). The Lamplighter's Story; Hunted Down; The Detective Police; and Other Novelettes. *Illustrated.*

Philadelphia: T. B. Peterson and Brothers [1861]

12mo, original blue cloth. In a half blue levant morocco slip case.

FIRST EDITION. EXTREMELY RARE. This is the first appearance in book form of "Hunted Down" which occupies pp. [30]-56. This story was not printed in book form in England until 1870. "The Lamplighter's Story" had already appeared in "Pic Nic Papers," 1841. There are other stories by Dickens reprinted in this volume.

PRESENTED TO WILKIE COLLINS ON CHRISTMAS DAY

439 DICKENS (CHARLES). The Uncommercial Traveller.  
London: Chapman and Hall, 1861

8vo, original purple cloth, uncut (back a little faded and corners slightly worn).  
In a purple levant morocco slip case.

FIRST EDITION, with the 32 pages of advertisements at the end. PRESENTED TO  
WILKIE COLLINS ON CHRISTMAS DAY, and inscribed on the title-page: "*Wilkie  
Collins From Charles Dickens. Christmas, 1860.*"

[SEE ILLUSTRATION]

4750 -  
- Wilkie Collins

from

London 1860.

Franklin

THE

UNCOMMERCIAL TRAVELLER

[NUMBER 439]

A PROOF COPY WITH MANUSCRIPT ADDITIONS BY DICKENS

440 DICKENS (CHARLES). Report of the Select Committee [of the  
Guild of Literature and Art.] London, 1863

310 -  
A 4-p. sheet, bound in olive crushed levant morocco, inside dentelles, by Riviere.

AN IMPORTANT BIT OF DICKENSIANA, CONTAINING CORRECTIONS BY DICKENS BE-  
SIDES A FULL PARAGRAPH IN HIS HAND. EVIDENTLY A PROOF COPY. Dickens was  
Chairman of this Guild, and this special report related to the Sickness Fund and  
the erection of Free Dwelling Houses. With regard to the elected occupants of  
these free dwellings, Dickens has written on the third page (a blank) the follow-  
ing addition to be incorporated in the paragraph:

"Such occupants not to be considered as superannuated and debarred from exercis-  
ing their profession of Literature or Art, but to be understood to remain at  
perfect liberty to exercise the same, for profit, or for pleasure, or for both."

441 DICKENS (CHARLES). Our Mutual Friend. With illustrations by  
Marcus Stone. London: Chapman and Hall, 1864-5

225 -  
In the original 20 parts in nineteen, 8vo, original green and blue wrappers, un-  
cut. In a half green levant morocco slip case.

FIRST ISSUE OF THE FIRST EDITION, with the slip to the Reader regarding the  
title of the book inserted in the first part, and the illustrated advertisement of  
the "People's Pickwick" in part 12.



**PRESENTATION COPY TO MISS EDEN  
WITH ACCOMPANYING AUTOGRAPH LETTER**

442 **DICKENS (CHARLES).** *Our Mutual Friend. With illustrations by Marcus Stone (foxed).* London: Chapman and Hall, 1865

2 vols., 8vo, russia, gilt backs and borders, fillet edges. In a green levant morocco box case, with linings of brown moiré silk.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page of the first volume: "*The Hon. Miss Eden From Charles Dickens. Thirteenth December 1865.*"

Tipped on the fly-leaf of the second volume is an A. L. s. from Dickens to Miss Eden, praying her acceptance of the accompanying two volumes which would have reached her sooner but for the binder being over busy, and thanking her for "*invaluable aid in the matter of my Indian boy.*" On the fly-leaf of each volume is the autograph of "E. Eden." With the Lord Auckland bookplate.

*The Hon. Miss Eden*  
*From*  
*Thirteenth December 1865. Marcus Stone*

**OUR MUTUAL FRIEND.**

INSCRIPTION IN A COPY OF "OUR MUTUAL FRIEND"  
WHICH DICKENS HAD SPECIALLY BOUND TO PRESENT  
TO THE HONORABLE MISS EDEN

[NUMBER 442]

**WITH A LETTER FROM DICKENS CONCERNING  
THE PUBLICATION OF "EDWIN DROOD"**

443 **DICKENS (CHARLES).** *The Mystery of Edwin Drood. With twelve illustrations by S. L. Fildes, and a portrait.* London: Chapman and Hall, 1870

In the original 6 parts, 8vo, original green wrappers, uncut (slight repairs to backs). In a half brown levant morocco slip case.

FIRST EDITION.

AN AUTOGRAPH LETTER FROM DICKENS TO MESSRS. HARPER AND BROTHERS REGARDING A MISUNDERSTANDING IN RELATION TO THE AMERICAN PUBLICATION OF "EDWIN DROOD" is laid in.

Dickens had made an early agreement with Fields, Osgood and Co. of Boston, which he had forgotten, and as soon as he was reminded of it by receiving a copy of the agreement from Mr. Fields, he at once wrote the Harpers informing them of the mistake he had made. He concludes: "*You may be quite sure that if I should find myself 'free' to make a new arrangement concerning advance sheets of The Mystery of Edwin Drood, at any time during the issuing of the book in numbers, I will at once send them to you, and place myself in your hands.*"

## THE ELUSIVE "GAD'S HILL GAZETTE"

- 444 [DICKENS (CHARLES).] The Gad's Hill Gazette. A file of 9 numbers of this important publication, together with 2 supplements and four letters from Henry Fielding Dickens, the "sole" Editor. The issues are dated July 22, July 29, August 26—with supplement, December 30, 1865; January (6), January (13), January (20), January (27)—with supplement, and February 3, 1866, the final number being the LAST THAT WAS ISSUED. Accompanying this file are 4 letters, two of which are written and two printed, THREE OF THEM BEING SIGNED.

8vo, single and folded sheets. In a half morocco slip case.

EXCESSIVELY RARE AND ON ACCOUNT OF THE ACCOMPANYING LETTERS, POSSIBLY MAY BE UNIQUE.

This delightful youthful short-lived periodical was printed on a small printing press, and the "Editor's" office was at Gad's Hill. The subscription list numbered 46 "illustrious persons," and the price was 1s. 6d. for the season.

That Dickens himself contributed to the "Gazette" cannot be doubted. The communication signed "Jabey Skinner, The Skinnery, Flintshire," is undoubtedly from his pen.

Regarding the letters which accompany these nine numbers of the "Gad's Hill Gazette."

The first one, dated at the "Gad's Hill Gazette Office," July 16th 1865, is a printed circular letter, with "16th" of the date, the superscription "Sir" and "Sir" after the words "I remain," written in. It is signed "H. F. Dickens," and at the bottom the line "The terms are 1s. 6d. for the Season" is written ALL BY THE SAME HAND, WRITTEN IN THE BLUE INK USED BY DICKENS, AND BEARING MORE THAN A STRONG RESEMBLANCE TO THE WRITING OF DICKENS, otherwise Dickens' hand with an intention to disguise.

The second letter appears to be a written "copy" for a printed circular to be sent to subscribers. It is dated July 21 1865, and is written in blue ink on Gad's Hill Place—Dickens'—paper. Here again, we have what is in our judgment, a letter or circular WRITTEN BY DICKENS, in a more or less disguised attempt, with some of the words DISTINCTLY by Dickens, where his attempted disguise slipped.

The third letter is an A. L. s. "H. F. Dickens," written from the Club Room of the Gazette Office, undated. In this the "Editor" states that "a short time after Xmas next will be published the LAST number of the Gad's Hill Gazette." This letter may not be by Dickens. If it is, the handwriting is well disguised. The composition is, however, too mature for a lad of fourteen years.

The fourth and last letter is similar in character to the first, with the day of the date, "Sir," and the signature in the characteristic blue ink of Dickens, and in our judgment written by him.

- 445 [DICKENS (CHARLES).] John Jasper's Secret: Being a Narrative of Certain Events following and Explaining "The Mystery of Edwin Drood." *With 20 illustrations.* London: Publishing Office, 1871-2

In the original 8 parts, 8vo, blue wrappers, uncut (some backs a little worn). In a cloth slip case.

FIRST EDITION.

### WITH ORIGINAL DRAWING BY PAILTHORPE

- 446 DICKENS (CHARLES). Mr. Nightingale's Diary: A Farce in One Act. Boston: James R. Osgood and Company, 1877

24mo, original green cloth. In half green levant morocco slip case.

FIRST AMERICAN EDITION. Inserted is AN ORIGINAL COLORED DRAWING by Pailthorpe to illustrate the entrance of Mr. Gabblewig (Charles Dickens) to the common room of the "Water-Lily."

This Farce was privately printed for Dickens in 1851 of which but about three copies known. The present edition is the next publication, the original pamphlet from which it was printed was destroyed in the fire of 1879.

EARLIEST KNOWN DICKENS MANUSCRIPT  
A TRAVESTY UPON "OTHELLO"

447 DICKENS (CHARLES). Original Autograph Manuscript, 1 p., 4to, inlaid to folio size. Being the first page of Act I, Scene II, of "O'Thello," a travesty upon Shakespeare's tragedy. [1832-3]

Bound in one folio volume, cloth (slight tear, and some repairs on the back of the manuscript).

A DICKENS RELIC OF THE GREATEST RARITY AND VALUE, BEING THE EARLIEST PRESERVED MANUSCRIPT OF THE GREAT NOVELIST. The upper margin of the manuscript bears a signed authentication and history of the piece by John Dickens, the father of the writer. About 1832-3, the time at which this manuscript was written, the youthful Dickens sought to adopt the stage as his profession.

*This Page is from an unpublished Travesty, written by Mr. Charles Dickens for private performance in his own family (1832-3) and is in his own handwriting. The Great Unpaid "man"*  
*your humble servant*

*John Dickens*  
*Alphington*  
*8 June 1842*

O' Thello

(Part of The Great Unpaid)

Act 1. Scene 2

Discovers at table on opening of Scene

Gl. Begin the business  
Brab wakes in and says. "Puss! confusion!"

Gr. What charges can warrant such a gross intrusion?

Brab — Warrant

Gl. You're not warranted  
In making noise enough to wake the dead.  
Tell us (first having made a proper bow)  
What is the meaning of this precious row.

Brab — stole my daughter

Gr. Who has done this?

Brab — O' Thello

Gr. Cull the man in

(Music: wait till he comes in & music stops)

And now command silence

What can you say in your own defence?

*if Haydn's 189<sup>th</sup> S.D.*



**CHARLES DICKENS' BOOK OF MEMORANDA  
FROM 1855 TO THE CLOSE OF HIS LIFE  
CONTAINING SUGGESTIONS FOR PLOTS  
NAMES, DIALOGUES, ETC., USED IN HIS  
NOVELS UP TO AND INCLUDING HIS  
UNFINISHED "EDWIN DROOD"**

448 DICKENS (CHARLES). Book of Memoranda. Written on 28 pages.

8vo, plain green cloth. In a crimson levant morocco solander case.

A PRECIOUS MEMENTO OF THIS GREAT NOVELIST OF THE MOST INTIMATE LITERARY CHARACTER, THAN WHICH NONE OTHER IS SO CLOSELY ASSOCIATED WITH HIM IN THE WRITING OF HIS NOVELS.

Here will be found jottings by Dickens of incidents, dialogues, dozens of curious names for dozens of his human characters in his books—a line—even a single word, which meant pages to Dickens when the time came to use them. As Dickens used these incidents he would write "*Done in Dorrit*," "*Done in Barnaby*," etc., and against the names he had utilized a check mark appears for his guidance. Many of the incidents are marked as having been used and many are not; many of the names were used and many unused. The longest and perhaps the most comprehensive of these entries relates to the "*Tale of Two Cities*," of which he writes:

*"How as to a story in two periods—with a lapse of time between, like a French Drama?"*

This is followed by a heading "*Titles for such a notion—Time!*" and 22 short captions, not one of which he finally used, BUT—a deleted caption "*Memory Carton*" is an indication that the character of Sydney Carton was in his mind to use, and did use to represent one of the finest characters in literature.

To fully describe this book would require a whole chapter as Forster has done in his "*Life of Dickens*," where Chapter XII of the Third volume is ENTIRELY DEVOTED TO THIS BOOK OF MEMORANDA, under the title of "*Hints for Books written and unwritten. 1885-1865.*"

Dickens' daughter, Mrs. Kate Perugini, presented this volume to Mr. and Mrs. Comyns Carr, and on the fly-leaf, above Dickens' notation "*January 1855*" which was the month and year he commenced using it, Mrs. Perugini has written: "*To Mr. & Mrs. Comyns Carr with the affectionate love of Kate Perugini, 1892.*"

[SEE ILLUSTRATION]

**DICKENS WRITES OF HIS WEDDING DAY A MONTH HENCE**

449 DICKENS (CHARLES). A. L. s., 4 pp., 4to. 1 Devonshire Terrace, Second March, 1843. To Professor Felton, Cambridge, Mass. Back fold torn.

A DELIGHTFUL, LONG LETTER, IN WHICH HE MENTIONS WASHINGTON IRVING, LONGFELLOW, AND OTHER AMERICAN FRIENDS, AND TELLS ABOUT HIS WEDDING DAY BEING A MONTH HENCE.

*"I am in good health and spirits and pondering away at Chuzzlewit with all manner of facetiousness rising up before me as I go on . . . Forster must make haste and get well, for this day month, the second of April, is our wedding day and his birthday . . . On the fourth, I am going to preside at a Public Dinner for the benefit of the Printers; and if you were a guest at that table, wouldn't I smite you on the shoulder, harder than ever I rapped the well-beloved back of Washington Irving at the City Hall in New York! . . . Tell Longfellow that I can't find that book of his, but that I have some others from the Shakespeare Society for him . . . Disgusted with our established Church . . . I have carried into effect an old idea of mine, and joined the Unitarians," etc.*

More than a full page of the letter is occupied with an experience of mingled humor and pathos, at the funeral of William Hone, in which Cruikshank was verbally attacked by the officiating clergyman.

5

The office - by putting out of window, he would  
anything to do. Done in one minute.

The lady, an excellent, who is determined to  
be interesting. No matter how much I love that  
person - nay, the more so for that very reason - I must  
flatter and to this, and be weak and apprehensive  
and nervous and what not. If there will another  
strong, agreeable and self-denying, my friend might  
begeth.

How as to story in two periods - with a lapse of  
time between, like a French Drama?

Titles for such a notion - Time!

The leaves of the forest

Scattered leaves

The great wheels

Round and Round.

Old leaves.

~~Old and New leaves.~~

~~Leaves of years~~

~~Leaves~~

Long ago

Far apart

~~Two Pinnations~~

Five and ten years

Years and years.

Rolling years.

Day after day.

~~Memory~~ ~~Cartons~~

Rolling stones.

~~Dried leaves.~~

Fallen leaves.

Two Pinnations.

~~Many years~~ ~~leaves.~~

Filled trees.

50. - 450 DICKENS (CHARLES). A. L. s., 2 pp., 8vo. Devonshire Terrace, Tenth May, 1848. To Macready. Written from "My tent in the Garden." Second sheet inlaid.

"We are rehearsing at the Haymarket now, and Lemon mentioned to me yesterday that Webster had asked him if he would sound Forster or me to your intention of having a farewell Benefit before going to America," etc.

- 451 DICKENS (CHARLES). A. L., 1 p., 8vo. [Tavistock House], January 2, 1853. [To Clarkson Stanfield].

225. - AN UNUSUAL LETTER, WRITTEN IN NAUTICAL JARGON.

"Yoho old Salt! Neptun' ahoy! you don't forget meesmet, as you was to meet Dick Sparkler and Mark Dorfuss on the fok'slc of the good ship Owssel Words Wednesday next ½ past 4? Well. Belay my heart of oak, belay. Come alongside the Tavistock same day and hour, 'stead of Owssel Words. Hail your ship-mets, and they'll drop over the side and jine you, like two new shillings a droppin' into the Ourser's pocket. Damn all loblolly boys and swabs, and give ME the lad with the tarry trousers which shines to me like d'imings bright. H. M. S. Tavistock, 2d January 1853."

- 452 DICKENS (CHARLES). A. L. s., 2 pp., 8vo, signed with initials. Tavistock House, Eleventh May, 1853. To Professor Felton. With franked envelope.

525. - A PLAYFUL LETTER ON THE OCCASION OF PROFESSOR FELTON'S LECTURE.

"There is not the least hurry to-night. We should not in any case have gone before ten or past, and we shall wait for you with the greatest repose . . . Do not on any account give them less than an hour and a half. Mention the Mississippi. They will be rejoiced to hear of Niagara. Take them out on the Prairies. Don't forget the red man. I foresee that you will wind up with the Star-spangled banner . . .

Seven reporters (I am told) will attend from The Times; relieving each other every five minutes . . . You will forgive their not firing the Tower guns—but this is such an infernally aristocratic country," etc.

**BOTH SIDES OF THE "FAIRY" CONTROVERSY  
INCLUDING A PRESENTATION COPY OF CRUIKSHANK'S  
REJOINDER AND AN AUTOGRAPH LETTER BY DICKENS**

- 453 DICKENS (CHARLES). A. L. s., (initials), 2 pp., 8vo. Boulouge, Twenty Seventh July, 1853. To William H. Wills. Sending him "copy" for "Household Words."

2000 - THIS LETTER, TOGETHER WITH THE ACCOMPANYING PRINTED MATERIAL DESCRIBED BELOW PRESENT AN INTERESTING LITERARY DISCUSSION BETWEEN DICKENS AND CRUIKSHANK, OCCASIONED BY THE PUBLICATION BY CRUIKSHANK, OF HIS "TEMPERANCE" VERSION OF "HOP O' MY THUMB," THE FIRST VOLUME OF HIS FAIRY LIBRARY.

The injection of Cruikshank's temperance ideas into his juvenile books, thus altering the forms of the old Fairy stories aroused Dickens' ire, and in his letter to Wills he says:

"I have also thought of another, to be called Frauds upon the Fairies—apropos of George Cruikshank's editing. Half playfully half seriously, I mean to protest most strongly against alteration—for any purpose—of the beautiful little stories which are so tenderly and humanly useful to use in these times when the world is too much with us early and late; and then to re-write Cinderella according to Total Abstinence, Peace Society and Bloomer principles, and expressly for their propagation.

I shall want his book of Hop o' My Thumb . . . and the most simple and popular version of Cinderella you can get me. I shall not be able to do it until after finishing Bleak House," etc.

[DESCRIPTION CONTINUED ON FOLLOWING PAGE]



Dickens wrote the article above referred to, and it appeared in "Household Words" for October 1, 1853, entitled "Frauds upon the Fairies." Previously, on August 23, 1851, Dickens had written an article for "Household Words" entitled "Whole Hogs," which was a slap at the Tee-total Society and the Temperance movement. Cruikshank apparently did not reply to the "Whole Hogs" article, but upon the publication of "Frauds upon the Fairies," which was directed straight at him, he did reply in an 8-p small 4to pamphlet entitled "A Letter from Hop-O'-My-Thumb to Charles Dickens, Esq. upon "Frauds upon the Fairies," "Whole Hogs," etc. This latter is a PRESENTATION COPY FROM CRUIKSHANK TO DR. ELLIOTSON, and is inscribed on the first page "To J. Elliotson Esq. M.D. with the regards of Geo. Cruikshank."

All the above mentioned material, consisting of Dickens' letter, his two articles in "Household Words," and Cruikshank's rejoinder form this interesting collection.

- 454 **DICKENS (CHARLES)**. A. L. s., 1 p., 8vo. Household Words Office, Sixth February, 1856. To "My Dear Mac."

*"Ary Scheffer has been painting my Portrait in Paris, and means to send it to the Exhibition. He seems to me to be contemplating too broad a frame, and I have promised him . . . to ascertain the Academy's regulations in that regard. Will you kindly tell me what width of frame, the laws of the Medes allow?"*

- 455 **DICKENS (CHARLES)**. A. L. s., 1 p., 8vo. Champs Elysée. Twelfth April, 1856. To Robert Browning. With addressed portion of the envelope, franked.

*"Macready found himself obliged yesterday to arrange to leave Paris early this morning . . . He made me solemnly promise to write this morning and make known to you and Mrs. Browning how it came to pass that he went away without repeating his visit. In discharge of my conscience I write this note."*

- 456 **DICKENS (CHARLES)**. A. L. s., 4 pp., 8vo. H. W. Office, Second July, 1856. To Mark Lemon. (Last leaf edged).

A VERY INTERESTING LETTER RESPECTING TAVISTOCK HOUSE, AND RELATING "A WONDERFUL ROBBERY AT FOLKESTONE."

*"The new Manager of the Pavilion who succeeded Giovannini had in keeping £16,000 of a foreigner, and bolted with it, as he supposed, but in reality with only £1,400 of it. The Frenchman had previously bolted with the whole, which was the property of his mother. With him to England the Frenchman brought a 'lady,' who was all the time and at the same time, endeavoring to steal all the money from him and bolt with it herself. The details are amazing, and all the money (a few pounds excepted) has been got back," etc.*

- 457 **DICKENS (CHARLES)**. A. L. s., 1½ pp., 8vo. Office of All the Year Round, Twenty Fifth September, 1860. To Marguerite Power.

In regard to an article by her which he likes exceedingly. He invites her to dine next Monday and go over to Madame Celeste's opening.

- 458 **DICKENS (CHARLES)**. A. L. s., 1¼ pp., 8vo. Signed with initials. Office of All the Year Round. Sixteenth September, 1863. To W. C. Macready.

*"My answer to your last has been delayed by my not finding Forster, and by the death of my mother, who has been in a fearful state, mental and bodily for two or three years and whose funeral—to-morrow—I have come to town to attend, to-night," etc.*

- 459 DICKENS (CHARLES). A. L. s., 2 $\frac{1}{4}$  pp., 8vo. Dublin, Fifteenth March, 1867. To Georgina Hogarth. Signed with initials. With envelope.

175.-  
"We made our journey through an incessant snow storm on Wednesday night—at last got snowed up among the Welsh mountains in a tremendous storm of wind—came to a stop—and had to dig the engine out . . .

Our business here is very bad though at Belfast it was enormous. There is no doubt that great alarm prevails here . . . there is apprehension of some disturbances between to-morrow night and Monday night . . . If any commotion occurs I shall instantly stop the Dublin readings, and of course I shall not put myself in harms way . . . Don't you be uneasy," etc.

#### DICKENS ASKS FOR A PROOF OF "PICKWICK"

- 460 DICKENS (CHARLES). A. L. s., 1 pp., 8vo. Upper Norton Street, no date. To Messrs. Chapman and Hall.

650.-  
A NOTE CONCERNING "PICKWICK."

"Have the goodness to get me, while the bearer waits, a revised proof of the new Pickwick. I want it particularly."

- 461 DICKENS (CHARLES). A. L. s., 1 p., 8vo. Furnivals Inn. No date. To J. P. Harley.

100.-  
"I enclose Mr. Leech's Sketch; you can tell me what you think of it when I see you to-morrow morning. I think he has not got the face well, or the hat. The general character is very good," etc.

#### PRESENTATION COPY TO EDMUND YATES FROM CHARLES DICKENS

- 462 [DICKENS (CHARLES).] Carlyle (Thomas). The French Revolution: A History. London: Chapman and Hall, 1857

2 vols., 8vo, original brown cloth (hinges split, and shaken). In a brown levant morocco book-shaped solander case.

3100.-  
AN IMPORTANT AND NOTEWORTHY COPY OF CARLYLE'S GREAT WORK, FORMERLY BELONGING TO CHARLES DICKENS AND BY HIM PRESENTED TO EDMUND YATES, inscribed on the half-title of the first volume: "Charles Dickens to Edmund Yates. Saturday November Twenty Seventh, 1856."

This is doubtless the identical copy which Dickens read so assiduously, and which supplied him with the facts and the inspiration to write "The Tale of Two Cities," published in 1859. We know from his own testimony that he was greatly moved by "The French Revolution." With the Edmund Yates bookplate.

Charles Dickens

To Edmund Yates

Saturday November Twenty Seventh, 1856.

- 463 [DICKENS (CHARLES).] Catalogue of an Exhibition of the Works of Charles Dickens. With an Introduction by Royal Cortissoz. *Reproductions*. New York: The Grolier Club, 1913

Royal 8vo, boards, uncut, paper label.  
One of 300 copies on hand-made paper.

#### PRESENTATION COPY TO MARGUERITE POWER

- 464 [DICKENS (CHARLES).] Dante. The Vision; or, Hell, Purgatory, and Paradise, of Dante Alighieri. Translated by the Rev. Henry Francis Cary. *Frontispiece*. London: Henry G. Bohn, 1850

12mo, blue calf, gilt back, gilt borders on sides, with centre ornaments, gilt edges (front inner joint cracked). In a green levant morocco slip case.

PRESENTATION COPY FROM CHARLES DICKENS, inscribed on the title-page: "*Charles Dickens To Marguerite Power. Second September 1856.*" On page 26 there is a four-line quotation from Shelley's "Prometheus Unbound," and on page 28 a one-line quotation from Tennyson's "Locksley Hall," BOTH IN THE HAND OF DICKENS AND HAVING REFERENCES TO CERTAIN MARKED PASSAGES IN THE TEXT. Marguerite Power was the niece of the Countess of Blessington and the authoress of several novels and a poem in blank verse, which was highly praised by Landor.

[SEE ILLUSTRATION]

*Charles Dickens*  
*Second September 1856.* To Marguerite Power.  
THE VISION;

[NUMBER 464]

#### THE BROADLEY COPY OF FORSTER'S LIFE OF CHARLES DICKENS SUPERBLY EXTRA-ILLUSTRATED WITH AUTOGRAPH LETTERS OF DICKENS AND HIS CONTEMPORARIES, PORTRAITS, ETC.

- 465 [DICKENS (CHARLES).] Forster (John). The Life of Charles Dickens. *Numerous plates and illustrations*. London: Chapman and Hall, 1872-4

3 vols., extended to seven, 8vo, dark blue levant morocco, gilt tooled fleurons on the back panels, gilt floral border on the sides, uncut.

FIRST EDITION. EXTRA-ILLUSTRATED BY THE INSERTION OF NUMEROUS HOLOGRAPH LETTERS OF DICKENS, HIS FRIENDS, HELPERS, AND CONTEMPORARIES, TOGETHER WITH A COLLECTION OF PORTRAITS, VIEWS, AND OTHER ILLUSTRATIONS. A TRULY REMARKABLE AND ALTOGETHER UNIQUE GATHERING OF DICKENSIANA, NUMBERING UPWARDS OF 380 PIECES. THERE ARE FIVE AUTOGRAPH LETTERS OF CHARLES DICKENS, as follows:

[1] A. L., 2 pp., 8vo (lower margin of last leaf cut away). May 5, 1841. Written in the third person to Mr. Hudson, enclosing cheque and referring to "Punch." [2] A. L. s. (signed with initials), 3 pp., 8vo, with original envelope. Broadstairs, September 12, 1841. To his Brother Frederick. A CONFESSION OF HIS POLITICAL FAITH AS AN UNCOMPROMISING RADICAL. "*The wording of the minute is certainly discouraging. If I saw any way of helping you by coming up to town. I would do so immediately. But I cannot possibly apply to the Jones for ANYTHING. I dare say they would be glad enough if I would; but I cannot with any regard to honor, consistency, or Truth, ask any favor of people whom, politically, I despise and abhor. It would tie my hands, seal my lips, rob my pen of its honesty, and bind me neck and heels in most discreditable fetters,*" etc. [3] A. L. s.,

[DESCRIPTION CONTINUED ON FOLLOWING PAGE]



1 p., 8vo. Broadstairs, September 10, 1847. To Mr. W. P. Snow. He says: "I cannot help telling you how much I admire the manly feeling and excellent sense of your letter dated yesterday. And allow me to point out to you that there is a great difference between the writing of a plain letter or treatise on a social question, and the writing of a long work of fiction," etc. [4] A. L. s. (signed with initials), 2 pp., 8vo. Devonshire Terrace, April 19, 1851. A PATHETIC LETTER, written just after the death of his youngest child, Dora. "I have been in trouble, or I should have written to you sooner. My wife has been, and is, far from well. Frederick caused me great vexation and expense. My poor father's death caused me much distress—and more expense—but of that, in such a case, I say nothing. I came to London last Monday to preside at a public dinner—played with little Dora my youngest child before I went—and was told, when I left the chair, that she had died in a moment. I am quite myself again, but I have undergone a good deal," etc. [5] A. L. s., 2 pp., 8vo, with original signed envelope. Gad's Hill Place, May 15, 1870. To J. B. Buckstone. WRITTEN JUST TWENTY-FIVE DAYS BEFORE HIS DEATH. ". . . For a few years past I have been liable, at wholly uncertain and incalculable times, to a severe attack of Neuralgia in the foot, about once in the course of a year. . . ." etc. There are about 125 autograph letters of Dickens' friends, contemporaries, etc., among whom: Gilbert A'Beckett, the Countess of Blessington, the Baroness Burdett-Coutts, Robert Browning, Hablot K. Browne [with pen-and-ink illustrations], F. Barnard [respecting plates for 'Dombey and Son'], Wilkie Collins, Thomas Carlyle, George Cruikshank, Peter Cunningham, Count D'Orsay, Alexander Dumas, Disraeli, George Eliot, Edward VII, Helen Faucit, Joe Grimaldi, Théophile Gautier, Horace Greeley, Mrs. Gaskell, Victor Hugo, Douglas Jerrold, Lord Lytton, H. W. Longfellow [2 envelopes], Sir E. Landseer, John Leech, Harriet Martineau, John Ruskin, Eugene Scribe, Georges Sand, Thackeray, Queen Victoria, Edmund Yates, and many other celebrities of the day. There are about 175 portraits and views, and over 75 plates by Cruikshank, H. K. Browne, etc., showing scenes and characters from Dickens' novels. The last volume is composed of the following works bound together: [1] Lockwood (Frank). *The Law and Lawyers of Pickwick*. London, n.d.; [2] Dickens (Charles). *The Lamplighter*. A Farce. London, 1879. *First Edition*; [3] [Shepherd (R.H.).] *The Bibliography of Dickens*. [London, 1880]; [4] *Some Notes on the Writings and Life of Charles Dickens. Illustrated*. 38 pp., n.p., n.d. Printed title-pages are supplied to each volume of this set, with the imprint "London: W. V. Daniell, 1902", and there is a manuscript list of the autograph letters, extra-illustrations, etc. A MONUMENTAL COMPILATION, ILLUSTRATING EXHAUSTIVELY THE BIRTH, LIFE, WORKS, TIMES, AND DEATH OF THE GREATEST NOVELIST AND HUMORIST OF THE NINETEENTH CENTURY. With the Alexander Meyrick Broadley bookplate.

#### WITH ALL THE SIX ORIGINAL LETTERS FROM DICKENS TO RICHARD HENRY HORNE

- 466 DICKENS (CHARLES). Notes and Comments on Certain Writings in Prose and Verse by Richard Henry Horne. *Photograph of Dickens inlaid*. London: Printed for Private Circulation Only, 1920

Small 4to, crimson crushed levant morocco, gilt borders, inside dentelles, gilt edges, with the original wrappers bound in as issued, by Sangorski and Sutcliffe.

500-1  
ONE OF 30 COPIES PRIVATELY PRINTED for Thomas J. Wise. This collection of letters which Dr. Wise has here given consists of six communications from Dickens to Horne, beginning with Horne's meditated engagement as a reporter on "The Daily News," of which Dickens was Editor, in 1845. The remaining letters are filled with comments and suggestions by Dickens, of Stories and titles outlined by Horne, from the above date to December 30, 1865.

THE ORIGINAL LETTERS WHICH MAKE UP THIS COLLECTION ARE ALL PRESENT AND HAVE BEEN INLAID, TOGETHER WITH THE ORIGINAL ENVELOPES, AND A FOUR-PAGE LETTER FROM HORNE TO DICKENS, in which he outlines his plans for a Story which he proposes to call "The Three Young Lords." THE LETTERS BY DICKENS OCCUPY SIXTEEN PAGES.

WITH A FINE LETTER BY DICKENS

75. 467 [DICKENS (CHARLES).] [Smith (Horace and James).] The Tin Trumpet; or, Heads and Tales, for the Wise and Waggish; to which are added, Poetical Selections by the late Paul Chatfield, M.D. Edited by Jefferson Saunders, Esq. *Engraved frontispiece.*

London: Printed for Whittaker & Co., 1836

2 vols., 12mo, original cloth (recased), uncut.

FIRST EDITION. LAID IN IS A MOST INTERESTING AUTOGRAPH LETTER FROM DICKENS TO DALLAS, CONCERNING THIS WORK. It was written the Fifth January, 1864.

*"I know the Tin Trumpet very well, and have it on my shelves—though of course I can't find it now. By whom it was written, I don't know, but I feel quite sure that it was NOT by Thackeray,"* etc. The letter has been mounted.

- 468 [DICKENS (CHARLES).] [Talfourd (Thomas Noon).] The Castilian. An Historical Tragedy. London: Edward Moxon, 1853

10. 12mo, original brown cloth, uncut.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR TO DICKENS, inscribed on the half-title: *"Charles Dickens, Esq. With the kindest regards of T. N. Talfourd. 25 February 1853."* Beneath the half-title Talfourd has written *"Not published."* With the Charles Dickens bookplate and sale label.

WITH AN AUTOGRAPH LETTER FROM DICKENS

- 469 [DICKENS (CHARLES).] Wills (William Henry). Old Leaves: Gathered from Household Words.

London: Chapman and Hall, 1860

0. 8vo, blue crushed levant morocco, line borders, inside dentelles, gilt edges, by Stikeman. In a cloth slip case.

FIRST EDITION. CHOICE COPY. Presentation copy from the Author, inscribed on the title-page: *"To Eliza Mills with the sincere regards of W. H. Wills. January 1860."*

Inserted are two Autograph Letters, one from Wills to an unnamed recipient regarding the acting rights of Bulwer's "Not so Bad"; the other from Dickens to Wills, dated August Ninth, 1868, expressing his disappointment that Wills is not better. *"Don't begin too soon, or do too much. And as Sancho says—'Patience, and shuffle the cards.' I am exactly in statu quo, as to the Xmas No. I can see nothing with my mind's eye which would do otherwise than reproduce the old string of old stories in the old inappropriate bungling way,"* etc. In this volume "A Curious Dance round a Curious Tree" appears.

**COMPLETE ORIGINAL MANUSCRIPT OF  
"THE PERILS OF CERTAIN ENGLISH PRISONERS"  
FIFTY-ONE PAGES IN THE HANDWRITING OF DICKENS  
AND THIRTY-NINE PAGES WRITTEN BY WILKIE COLLINS**

- 470 **DICKENS (CHARLES) AND COLLINS (WILKIE).** The Original Manuscript of "The Perils of Certain English Prisoners and their Treasures in Women, Children, Silver, and Jewels."

4to, green levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, by Riviere.

THE ORIGINAL AND COMPLETE MANUSCRIPT, of which Chapters I and III are by Charles Dickens, and Chapter II, by Wilkie Collins. This story appeared as the Christmas Number of "Household Words" for 1857, and was the joint work of Dickens and Collins. There are 101 pages in all, including the title-page, Dickens' and Collins' notes, etc. On one of the pages Dickens, in his characteristic fashion has made notes for the part he was to write, such as "*Fanny Fisher's child missing—supposed killed*"; "*Kitten is to be a man with a knowledge of minerals and plants*"; "*Davis, Drover, Packer, & 2 other pirates go into the Imprisonment, consequently have to get rid of 2 besides Charke,*" etc.

The title-page is in the hand of Dickens, above and below which Collins has made notes.

The Dickens portion has been inlaid; the Collins portion, being written on 4to sheets did not require to be so treated. Inlaid on the first page of the book is A DELIGHTFUL LETTER FROM DICKENS TO COLLINS, PRESENTING THIS VOLUME TO HIM. "*Thinking it may one day be interesting to you—say, when you are weak in both feet, and when I and Doncaster are quiet and the great race is over—to possess this little memorial of our joint Christmas work, I have had it put together for you, and now send it on its coming home from the binder.*"

[SEE ILLUSTRATION]

- 471 **DICKENS (CHARLES) AND COLLINS (WILKIE).** The Lazy Tour of Two Idle Apprentices. No Thoroughfare. The Perils of Certain English Prisoners. London: Chapman and Hall, 1890

8vo, folded sheets, uncut and unopened, loosely laid in (but never bound) in original covers.

FIRST COLLECTED EDITION. These papers originally appeared in "Household Words" and "All the Year Round."

- 472 **DICKENS (ETHEL).** A. L. s., 1 p., 8vo. Covent Garden, 23-4-1902. To Mr. Kitton.

Written on the paper of her Typewriting and Shorthand School, she imparts in a brief note "*My Father was christened Charles Culliford Boz.*"



Chapter I  
The History of Edward's Silver-Store

It was in the Year of our Lord one  
Thousand Seven hundred and <sup>four</sup> ~~forty~~ that I, Gill  
David, ~~was~~ <sup>was</sup> ~~born~~ <sup>born</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~of~~ <sup>of</sup> ~~London~~ <sup>London</sup>,  
being the ~~son~~ <sup>son</sup> ~~of~~ <sup>of</sup> ~~Mr~~ <sup>Mr</sup> ~~and~~ <sup>and</sup> ~~Mrs~~ <sup>Mrs</sup> ~~Gill~~ <sup>Gill</sup>,  
in ~~the~~ <sup>the</sup> ~~city~~ <sup>city</sup> ~~of~~ <sup>of</sup> ~~London~~ <sup>London</sup>,  
the ~~son~~ <sup>son</sup> ~~of~~ <sup>of</sup> ~~Mr~~ <sup>Mr</sup> ~~and~~ <sup>and</sup> ~~Mrs~~ <sup>Mrs</sup> ~~Gill~~ <sup>Gill</sup>,  
Columbus, in the South American Waters  
off the Mosquito ~~Coast~~ <sup>Coast</sup>,  
My lady ~~remarks~~ <sup>remarks</sup> ~~that~~ <sup>that</sup> ~~there~~ <sup>there</sup>  
is no such Christian-name as Gill, and her  
opinion is, that the name given to me in  
the Dartsmouth wherein I was made, was Gilbert. She  
is ~~certain~~ <sup>certain</sup> to be right, but ~~appears~~ <sup>appears</sup> ~~upon~~ <sup>upon</sup> I never heard  
of it. I was a ~~dear~~ <sup>dear</sup> ~~child~~ <sup>child</sup>, picked up somewhere or  
another, and I always understood my name to be Gill.  
It is true that I was called Gill when employed at  
Snaridge Bottom, Writtlebacham and Maidstone,  
a right ten birds; but that had ~~as~~ <sup>as</sup> nothing to do with  
the baptism wherein I was made, and wherein else  
things are promised ~~as~~ <sup>as</sup> ~~to~~ <sup>to</sup> ~~me~~ <sup>me</sup> ~~by~~ <sup>by</sup> ~~somebody~~ <sup>somebody</sup>  
who let me alone ~~as~~ <sup>as</sup> ~~of~~ <sup>of</sup> ~~my~~ <sup>my</sup> ~~own~~ <sup>own</sup> ~~name~~ <sup>name</sup>  
I never saw the Dead ~~as~~ <sup>as</sup> ~~of~~ <sup>of</sup> ~~my~~ <sup>my</sup> ~~own~~ <sup>own</sup> ~~name~~ <sup>name</sup>  
on my cheeks or gills, which at that time of  
my life ~~as~~ <sup>as</sup> ~~of~~ <sup>of</sup> ~~my~~ <sup>my</sup> ~~own~~ <sup>own</sup> ~~name~~ <sup>name</sup>  
My lady stops me again before I go any further  
in ~~the~~ <sup>the</sup> ~~old~~ <sup>old</sup> ~~way~~ <sup>way</sup> and waving

REDUCED FACSIMILE OF PAGE ONE OF MANUSCRIPT  
OF WHICH FIFTY-ONE PAGES ARE IN THE  
HANDWRITING OF DICKENS

[NUMBER 470]



FOURTH SESSION

NUMBERS 473-608

- 473 **DISRAELI (BENJAMIN)**. Original Autograph Manuscript of "Eden of Lebanon," signed at the end with initial. 8 pp., 4to.

20. ✓ AN INTERESTING ACCOUNT OF HIS VISIT TO EDEN OF LEBANON, a narrative filled with green slopes, running streams, glittering cascades, and mighty forests. "When I recalled the scene from which I had recently parted, and contrasted it with the spectacle before me, it seemed, that I had quitted the innocence & infancy of Nature to gaze on its old age of exhausted passions and desolate neglect."

0. ✓ 474 **DISRAELI (BENJAMIN)**. Original Autograph Manuscript of the First part of "Ixion in Heaven." 19 pp., folio. A Manuscript of about 4000 words. Edges somewhat frayed and brittle, and some tears.

0. ✓ 475 **DOBSON (AUSTIN)**. Corrected Copy for book publication of the pages from magazines "At Prior Park" and Eight other Essays. Each Essay is signed in full by the Author. With an A. L. s. to Col. Prideaux, relating to these Proofs, laid in. All the Essays appeared originally in the *National Review*. They were published in book form in 1912.

Bound in royal 8vo, half blue levant morocco, gilt back, by Riviere.

THIS IS THE ACTUAL COPY USED BY THE PRINTERS IN THE PREPARATION OF THE BOOK. The Essays include: "At Prior Park"; "The Portraits of Carmontelle"; "Garriek's Grand Tour"; "Loutherbourg"; "A Fielding 'Find'"; "The Bailli de Suffren" (originally called "A Mariner of France"); "Eighteenth-Century Stowe"; "Robert Lloyd"; "Gray's Biographer".

The corrections and additions, in Dobson's excessively neat hand, are so voluminous as to amount in some cases to almost complete re-writing.

In his letter to Col. Prideaux, hinged at the beginning, Dobson says: "*If Ars est celare artem is still a wise saw, I am not sure that I am not giving myself away in sending you these proofs, wh. show how much useless work I do on these articles before I reprint them. In this case, it was very heavy from exceptional causes.*" With the Harry Glemby bookplate.

5. ✓ 476 **DOMIDUCA OXONIENSIS**: sive Musae Academicae Gratulatio Ob Auspiciatissimum Serenissimae Principis Catharinae Lusitanae, Regi suo Desponsatae, In Angliam appulsum. *Device. Folding frontispiece.* Oxoniae: Excudebat A. & L. Lichfield, 1662

Small 4to, mottled polished calf, gilt back, gilt fillet borders, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. From the Arbury Library.

THE BEAUTIFUL NEWDIGATE COPY  
IN ORIGINAL BINDING

- 477 **DONNE (JOHN)**. Poems. By J. D. With Elegies on the Authors Death. London: Printed by M. F. for Iohn Marriot, 1633

Small 4to, contemporary calf (worn). In a mottled polished calf slip case.

100. ✓ FIRST COLLECTED EDITION. FINE COPY. Contains the two leaves "The Printer to the Understander," and on page 149 (misprint for 165) there is "An Epitaph upon Shakespeare." No portrait was issued with this edition. With the first blank leaf present. With the Sir Richard Newdigate bookplate dated 1709, and the Arbury Library label.



## WITH PRESENTATION INSCRIPTION OF JOHN DONNE

- 478 **DONNE (JOHN).** A Declaration of that Paradoxe, or Thesis, that Selfe-homicide is not so Naturally Sinne, that it may never be otherwise. London: Printed by John Dawson, [1644]

600. - Small 4to, original sheep (worn and shaken; no front fly-leaf, and piece torn from margin of title-page). In a slip case.

FIRST EDITION. Presentation copy from the Author, with the following inscription written on the lower margin of the title-page: "*Donum Johannis Donne, Authoris fit. July 6, 1650.*" Near the top of the page is the name of Wm. Hodges, probably the recipient and writer of the above inscription.

- 479 **DONNE (JOHN).** Letters to Severall Persons of Honour. *With brilliant impression of the portrait of Donne by Lombart.*

London: Printed by J. Flesher, for Richard Marriot, 1651

155. - Small 4to, brown levant morocco, gilt back, gilt fillet borders, inside dentelles, gilt edges, by Riviere.

CHOICE COPY OF THE FIRST EDITION, WITH THE CORRECT IMPRINT. Autograph Presentation copy to Bishop Henry C. Potter, with the following inscription on a fly-leaf: "*An old book in the new country given to Right Rev. the Lord Bishop of New York by W. Donne, Vicar of Wakefield, Queens' Accession, 1897.*" With the Bishop Potter and H. V. Jones bookplates.

## IZAAK WALTON'S COPY

- 480 **DONNE (JOHN).** Poems, &c. With Elegies on the Authors Death. To which is added Divers Copies under his own hand. Never before Printed. In the Savoy: Printed by T. N. for Henry Herringman, 1669

550. - Small 8vo, black morocco, blind tooled, gilt edges, by Hayday. In a black levant morocco solander case.

SEVENTH EDITION. IZAAK WALTON'S OWN COPY, with "*Iz. Wa.*" on p. 375, and with a correction in his handwriting on pp. 412 and 413, and a name on p. 415. This edition contains nothing new since the edition of 1650, but the contents are differently arranged. With the W. L. Andrews and Beverly Chew bookplates.

## PRESENTATION COPY TO ARTHUR FIRBANK

- 481 **DOUGLAS (LORD ALFRED).** Poems. Poèmes. *Portrait frontispiece.* Paris: Published by the Mercure de France, 1896

55. - 12mo, purple crushed levant morocco, Jansen style, inside dentelles, gilt edges; doublures of cream moiré silk, by Bickers.

FIRST EDITION, with the text in English and French on opposite pages. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the recto of the limitation leaf: "*Arthur Firbank from his friend Alfred Douglas. London, October 1904.*"

## A BEAUTIFUL COPY IN THE ORIGINAL BINDING

- 482 **[DOUGLAS (GAWIN).]** Virgil. The XIII Bukes of Eneados of the famous Poete Virgill. Translated out of Latyne verses into Scottish metir, bi the Reuerend Father in God, Mayster Gawin Douglas Bishop of Dunkel & unkil to the Erle of Angus. Euery buke hauing hys perticular Prologe. *Title within woodcut border. Black letter.*

Imprinted at London, 1553

950. - Royal 8vo, original calf, with blind tooled panels on sides. (Some damp stains, and occasional marginal comments in ink by a former owner, possibly Lord Hardwicke; writing on end leaves). In a brown morocco solander case.

AN EXCEEDINGLY LARGE COPY OF THE FIRST EDITION, measuring 8¾ by 6¼ inches, and with the extra leaf in signature x. With the Philip Lord Hardwicke and the Thomas Brooke bookplates.

[SEE ILLUSTRATION]

*Richardi Argyllii Liber*

# THE

xiii. Bukes of Eneados of  
the famous Poete Virgill  
Translatet out of Latyne  
verses into Scottishe me-  
tre, bi the Reuerend fa-  
ther in God, Ma-  
ster Gavin Douglas  
Bishop of Dunkeld &  
unkil to the Erle  
of Angus. Euery  
buke hauing hys  
perticular  
Prologe.

Printed at Londō

1553.



- 375-  
483 **DRAYTON (MICHAEL).** Poly-Olbion: or, A Chorographically Description of Tracts, Rivers, Mountaines, Forests, and other Parts of this renowned Isle of Great Britaine. . . . Digested in a Poem. *With the beautiful engraved title-page, full-length portrait of Prince Henry—"Henricus Princeps"—and the curious maps engraved by William Hole.* London: Printed by H. L. For Mathew Lownes, etc., 1613

Folio, contemporary calf, large Lyonnese ornament on sides (break in binding, and small hole in one leaf).

FIRST EDITION. FINE CRISP COPY. In addition to the Engraved title; printed title; and the portrait and maps, the leaf "Upon the Frontispiece" and the "Table" are present. With the following inscription on a fly-leaf: "*Raphe Wilbraham his Booke the gift of his dear brother in Law Mr. Richard Minshull.*" With the George Wilbraham bookplate.

- 80-  
484 **DRAYTON (MICHAEL).** Poems: By Michael Drayton Esquire. Viz. The Barons Warres, Englands Heroicall Epistles, Idea, Odes, The Legends of Robert, Duke of Normandie, Matilda, Pierce Gaueston, And Great Cromwell, The Owle, Pastorals, Contayning Eglogues, With the Man in the Moone. *Engraved title-page.* No portrait by Hole. London: Printed by W. Stansby for Iohn Smethwicke, [1619]

Small folio, mottled polished calf, gilt back, gilt fillet borders, inside dentelles, gilt edges, by Riviere. (The engraved title is extended on the inner margin).

This is probably the FIRST COLLECTED EDITION. There are six separate title-pages in addition to the engraved and general printed title-pages, dated 1619. Some copies have a portrait of Drayton on a separate leaf; some with the portrait on the verso of the first printed title-page, but none is in the present copy. With the G. Walter Steeves and Maurice Baring bookplates.

- 400-  
485 **DRAYTON (MICHAEL).** The Battaille of Agincovrt. Fovght by Henry the fift of that name, King of England, against the whole power of the French: vnder the Raigne of their Charles the sixt, Anno Dom. 1415. The Miseries of Queene Margarite, the infortunate Wife, of that most infortunate King Henry the sixt. Nimphidia, the Court of Fayrie. The Quest of Cinthia. The Shepheards Sirena. The Moone-Calfe. Elegies vpon sundry occasions. *Engraved portrait of Drayton by William Hole.* London: Printed for William Lee, 1627

Royal 8vo, original calf.

FIRST EDITION. A FINE AND CRISP COPY. So tall is this copy, measuring 9 5/16 by 5 9/16 inches, that the footnote on C2 which extends so deeply into the margin as to be usually clipped off by the binder, is in the present instance almost intact. With the John Kershaw and John Drinkwater bookplates, also signature of the latter.

- 225-  
486 **DRUMMOND (WILLIAM).** Poems, by that most Famous Wit, William Drummond of Hawthornden. *With portrait of the author engraved by Gaywood (inserted).* London: Printed by W. H., 1656

8vo, red crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by Riviere.

FINE COPY OF THIS VERY RARE WORK, WITH THE SEPARATE TITLE-PAGES TO THE VARIOUS PIECES. THE PRESENT COPY CONTAINS NOT ONLY THE ABOVE TITLE-PAGE, WITH THE RARE IMPRINT (the more common one being "Printed for Richard Tomlins," etc.) BUT ALSO THE 1659 TITLE-PAGE. The Address to John Scott is found in but few copies, the book being perfect without it. It was probably added to certain copies presented to Scott. With the H. Buxton Forman and R. B. Adam bookplates.



- 35- 487 **DRYDEN (JOHN).** Annus Mirabilis: The Year of Wonders, 1666. An Historical Poem. Containing the Progress and Various Successes of our Naval War with Holland, under the Conduct of His Highness Prince Rupert, and His Grace the Duke of Albermarle. And Describing the Fire of London.

London: Printed for Henry Herringman, 1667

Small 8vo, crimson levant morocco, gilt back, gilt borders, inside dentelles, gilt edges, by the Club Bindery.

FIRST EDITION. FINE COPY. With the Robert Hoe bookplate.

- 488 **DRYDEN (JOHN).** Of Dramatick Poesie, an Essay.  
London: Printed for Henry Herringman, 1668

0- Small 4to, brown crushed levant morocco, gilt and blind panelled sides, gilt edges, by Riviere.

FIRST EDITION. A SUPERB COPY of Dryden's principal prose production. It contains criticisms on Shakespeare, Ben Jonson, Fletcher, and other dramatists. With the Buxton Forman bookplate.

- 489 **[DRYDEN (JOHN).]** Mac Flecknoe, or a Satyr upon the True-Blew-Protestant Poet, T.S. By the Author of Absalom & Achitophel.

London: Printed for D. Green, 1682

25- Small 4to, red crushed levant morocco, gilt fillet borders, inside dentelles.

FIRST EDITION. CLEAN COPY OF THIS EXTREMELY RARE POEM. The leaves measure 8¼ x 6 inches. One of the most important of Dryden's works, and at the same time, one of the rarest, being second in rarity only to his poem "To my Lord Chancellor," 1662. Many of the large collections which have been dispersed in the past have been without it.

- 490 **DRYDEN (JOHN).** Religio Laici or a Laymans Faith. A Poem.

London: Printed for Jacob Tonson, 1682

45- Small 4to, gray levant morocco, line borders, inside dentelles, old paper cover bound in (inner margins of title-page and last leaf repaired, and original stitch holes in evidence).

FIRST EDITION. There were two editions published this year. According to Gosse, this edition was published from Dryden's MS., the other from copies made from the original MS. The Halsey copy.

- 491 **DRYDEN (JOHN).** Albion and Albanus: An Opera.

London: Printed for Jacob Tonson, 1685

00- Folio, green crushed levant morocco, Jansen style, inside dentelles, uncut, by Riviere (inner margin of title-page repaired).

FIRST EDITION. A CRISP UNCUT COPY.

- 492 **DRYDEN (JOHN).** The Satires of Decimus Junius Juvenalis. Translated into English Verse. Together with the Satires of Aulus Persius Flaccus.  
London: Printed for Jacob Tonson, 1693

55- Folio, mottled polished calf, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. FINE COPY. In the Dedication, which occupies 53 pages, are many references to Shakespeare.

- 375-  
493 **DU MAURIER (GEORGE).** Peter Ibbetson. *Edited and illustrated by George Du Maurier.*

London: James R. Osgood, McIlvaine & Co., 1892

2 vols., 8vo, original gray cloth, brown lettering, uncut.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*To Mrs. R. C. Bell with affectionate regards from the author.*"

[SEE ILLUSTRATION]

*To Mrs. R. C. Bell  
with affectionate regards  
from the author*

[NUMBER 493]

- 210-  
494 **DU MAURIER (GEORGE).** Peter Ibbetson. *Edited and illustrated by George Du Maurier.*

London: James R. Osgood, McIlvaine & Co., 1892

2 vols., 8vo, original gray cloth, black lettering, uncut.

FIRST EDITION. Laid in is an A. L. s. from Du Maurier to Mr. Angell in relation to his friend Mr. Horatio Wetherlee, who desires to become a member of "The Arts." He has been duly proposed by Lindley Sloper and seconded by himself, and he asks Angell to do what he can to get him, telling him that he will be an "Angel" in so doing. INSTEAD OF THE WORD "ANGEL" DU MAURIER HAS DRAWN A PICTURE OF ONE. With the Philip H. Ashworth bookplate.

- 170-  
495 **DU MAURIER (GEORGE).** Trilby.

London: Osgood, McIlvaine & Co., 1894

3 vols., 12mo, cloth.

FIRST EDITION. With the W. K. D'Arcy bookplate.

- 50-  
496 **DU MAURIER (GEORGE).** A Portion of the Original Manuscript of "The Martian," written on 6 pp., folio.

A comparison with the printed book shows that this portion is an original draft, as the same incidents are related in the book in an altered form.

- 110-  
497 **DURFEY (THOMAS).** New Poems, consisting of Satyrs, Elegies, and Odes: Together with a Choice Collection of the Newest Court Songs, set to Musick by the best Masters of the Age.

London: Printed for J. Bullord, 1690

Small 8vo, dark green crushed levant morocco, blind cartouche on sides, gilt edges, by Riviere (minute tear in one leaf, title-page remargined).

FIRST EDITION. FINE COPY. With the Robert Hoe bookplate.

## THE HIBBERT-HOE-BEVERLY CHEW COPY

- 50- 498 **DURFEY (THOMAS)**. Songs Compleat, Pleasant and Divertive; Set to Musick by Dr. John Blow, Mr. Henry Purcell, and other Excellent Masters of the Town. Ending with some Orations, made and spoken by me several times upon the Publick Stage in the Theater. Together with some Copies of Verses, Prologues and Epilogues, as well for my own Plays as those of other Poets, being all Humorous and Comical. Written by Mr. D'Urfey. *Engraved portrait of Durfey by Vertue*. London: Printed by W. Pearson for J. Tonson, 1719

6 vols., 12mo, red straight-grain morocco, gilt backs, gilt corner ornaments, uncut, by Bedford.

THE VERY RARE FIRST ISSUE OF THE FIRST EDITION, with the titles of vols. 1-5 as above. Vol. 6 has "Wit and Mirth: or, Pills to Purge Melancholy; . . . 1720." In the Second Issue, all the volumes have titles like that of Vol. 6. A note by Mr. Chew says: "First issue—very rare—especially uncut." With the E. G. Hibbert, Robert Hoe, and Beverly Chew bookplates.

## A COLLECTED SET OF FIRST EDITIONS

- 499 **ELIOT (GEORGE)**. A Collected Set of First Editions of the Works of George Eliot. Edinburgh and London, 1858-1919

Together 38 vols., various sizes, original cloth or wrappers (one or two volumes a little shaken, library label removed from one volume).

FIRST EDITIONS. A FINE COLLECTION, some of the volumes being almost as clean as when issued, and some in unopened state. Comprising:

Scenes of Clerical Life, 2 vols.,	1858
Adam Bede, 3 vols.,	1859
The Mill on the Floss, 3 vols.,	1860
Silas Marner,	1861
Romola, 3 vols.,	1863
Felix Holt the Radical, 3 vols.,	1866
The Spanish Gypsy,	1868
Brother and Sister,	1869
Agatha,	1869
Middlemarch, 8 vols.,	1871-2
The Legend of Jubal,	1874
Daniel Deronda, 8 vols.,	1876
Impressions of Theophrastus Such,	1879
Essays and Leaves from a Note-Book,	1884
Early Essays,	1919

- 500 **ELIOT (GEORGE)**. The Spanish Gypsy. A Poem. Edinburgh and London: William Blackwood and Sons, 1868

8vo, original blue cloth, uncut. In a cloth box case.

75- FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*To Mr. Deutsch with the best wishes of his friend George Eliot.*"

## WITH INSCRIPTIONS BY EMERSON AND CARLYLE

- 501 **EMERSON (RALPH WALDO)**. An Oration, delivered before the Literary Societies of Dartmouth College, July 24, 1838. Boston: Charles C. Little and James Brown, 1838

260- 8vo, original slate printed wrappers. In a half brown morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the front wrapper: "*Rev. John Sterling with the respects of R. W. E.*" Beneath this inscription by Emerson is the following by Carlyle: "*Thomas Erskine Esq. Meo periculo. T. C.*"



- 502 **EMERSON (RALPH WALDO).** An Oration delivered before the Phi Beta Kappa Society, at Cambridge, August 31, 1837.

Boston: James Munroe and Company, 1838

8vo, original buff printed wrappers. In a half blue morocco slip case.

Second Edition. PRESENTATION COPY FROM THOMAS CARLYLE, inscribed on front wrapper: "*Thomas Erskine Esq. T. C.*"

**PRESENTATION COPY FROM EMERSON TO HIS BIOGRAPHER**

- 503 **EMERSON (RALPH WALDO).** English Traits.

Boston: Phillips, Sampson, and Company, 1856

12mo, original black cloth, as issued. In cloth protecting wrappers.

FIRST EDITION. A SUPERB COPY, IN EXCEPTIONALLY FINE CONDITION. AUTOGRAPH PRESENTATION COPY, FROM EMERSON TO HIS BIOGRAPHER, inscribed: "*J. Elliot Cabot, Esq. from the Author.*" With the Frank Maier bookplate.

[SEE ILLUSTRATION]

*J. Elliot Cabot Esq  
from the  
Author*

[NUMBER 503]

- 504 **EMERSON (RALPH WALDO).** May-Day and Other Pieces.

Boston: Ticknor and Fields, 1867

12mo, original buff cloth, gilt decorations.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the fly-leaf: "*To Thomas H. Gill, with grateful regards of R. W. Emerson.*" WITH A MARGINAL CORRECTION IN EMERSON'S HAND, on page 184. With the William Harris Arnold bookplate.

- 505 **FAITHORNE (WILLIAM).** Original Pen-and-Ink Drawing of Sir G. Tooke, 5 by 6½ inches, tipped within sunken mount.

A MAGNIFICENT SPECIMEN OF THE WORK OF THIS FAMOUS ARTIST, executed within an oval ribbon border containing a Latin inscription.

- 506 **FIELDING (HENRY).** Pasquin. A Dramatick Satire on the Times: Being the Rehearsal of Two Plays, viz. A Comedy call'd The Election; And a Tragedy call'd The Life and Death of Common-Sense. As it is Acted at the Theatre in the Hay-Market.

London: Printed for J. Watts, 1736

8vo, wrappers, wholly uncut. In a half blue morocco slip case.

FIRST EDITION. A SUPERB COPY WITH ALL THREE EDGES UNCUT. Fielding opened the little Theatre in the Haymarket with "Pasquin," where it had a run of fifty nights. In the Epilogue is a most interesting reference to Shakespeare and Ben Jonson.

507 **FIELDING (HENRY)**. An Essay on Conversation.

London: Printed for L. Gulliver and J. Clarke, 1737

8vo, new boards, polished calf back, uncut (some marginal repairs).

FIRST EDITION. With the Viscount Birkenhead bookplate.

508 [**FIELDING (HENRY)**.] Manuscript agreement entered into by the partners in the publication of "Joseph Andrews" and "Tom Jones" for the prosecution of Alexander Donaldson, bookseller in the Strand, for illegally publishing the above works. The undersigned agree to pay their respective shares of the prosecution. Among those who signed as partners, are: Will: Strahan, Thos. Longman, Tho. Cadell, Edward and Charles Dilly, Thos. Lowndes, etc. 13 names in all. 1 p., 4to. Dated July 24, 1770.

THIS IS MOST INTERESTING, indicating as it does the immense popularity of these two works, judging from the number of participants in the profits of sales. Backed with silk gauze.

509 **FIELDING (HENRY)**. The History of the Adventures of Joseph Andrews, and his Friend Mr. Abraham Adams. Written in Imitation of the Manner of Cervantes, Author of Don Quixote.

London: Printed for A. Millar, 1742

2 vols., 12mo, original boards, calf backs (repaired and somewhat worn, inner joints split, and occasional smudges). In a cloth box.

FIRST EDITION. VERY SCARCE. With the John Bateman bookplate.

510 **FIELDING (HENRY)**. Miscellanies.

London: Printed for the Author: And Sold by A. Millar, 1743

3 vols., 8vo, original boards, calf backs (worn), leather labels, uncut.

FIRST EDITION. FINE CLEAN COPY IN UNCUT STATE. There is no list of Subscribers.

#### A BEAUTIFUL UNCUT COPY IN ORIGINAL BINDING OF ONE OF THE FAMOUS NOVELS OF ALL TIME

511 **FIELDING (HENRY)**. The History of Tom Jones, a Foundling.

London: Printed for A. Millar, 1749

6 vols., 12mo, original boards, calf backs (some tops and bottoms skilfully repaired, occasional foxings, upper margin of title-page vol. 2 slightly defective, tear in inner margin of two leaves in vol. 6, and inner joints naturally split.) Name of Martha Erthigg Moore on fly-leaves. In a cloth slip case.

FIRST ISSUE OF THE FIRST EDITION, WITH THE LEAF OF ERRATA IN THE FIRST VOLUME, following the Table of Contents. Size 7½ by 4¼ inches.

A BEAUTIFUL COPY IN RARE UNCUT CONDITION, AND IN SOUND ORIGINAL BINDING. SUCH ANOTHER COPY CANNOT EXIST.

#### A VERY FINE COPY

512 **FIELDING (HENRY)**. The History of Tom Jones, a Foundling.

London: Printed for A. Millar, 1749

6 vols., 12mo, green crushed levant morocco, gilt backs, gilt fillet borders on sides, inside dentelles, gilt tops, uncut, by Riviere.

FIRST EDITION. A MAGNIFICENT COPY OF THE Second Issue, with the errors noted in the Errata of the First Issue corrected. IN RARE UNCUT CONDITION.

- 513 FIELDING (HENRY). Stultus versus Sapientem: in Three Letters to the Fool, on Subjects the most Interesting.

London: Printed and Dublin Re-printed by E. Bate, 1749

12mo, polished calf, blind tooling, by Sangorski and Sutcliffe.

FIRST DUBLIN EDITION, AND PROBABLY THE ONLY EDITION EXTANT, AS NO COPY OF THE LONDON EDITION IS KNOWN.

In the register of Books for April and May, 1749, given in the "London Magazine," was listed "Three Letters to the Fool," on subjects the most interesting. There was no further description, and no copy of this edition has ever been found.

- 514 FIELDING (HENRY). Histoire de Tom Jones, ou l'enfant trouvé, Traduction de l'Anglois de M. Fielding. Par M. D. L. P. *With fine copperplates after designs by Gravelot.*

A Amsterdam: Aux depens de la Compagnie, 1750

4 vols. in two, 12mo, original marbled wrappers, uncut (title-page of vol. 2 repaired, and a few damp stains in vols. 1 and 2). In 2 red levant morocco solander cases by Riviere.

FIRST FRENCH EDITION, WITH ALL THE HALF-TITLES.

- 515 FIELDING (HENRY). An Enquiry into the Causes of the late Increase of Robbers, &c. with some proposals for Remedying this Growing Evil.

Dublin: Printed for G. Faulkner, 1751  
[also]

A Clear State of the Case of Elizabeth Canning.

Dublin: Printed for George Faulkner, 1753

Bound with 7 other pamphlets on various subjects, by other writers, 8vo, old calf (hinges weak and library stamp on verso of title-page).

FIRST EDITION OF THE MENTIONED TITLES.

- 516 FIELDING (HENRY). Amelia. London: Printed for A. Millar, 1752

4 vols., 12mo, old polished calf, gilt backs.

FIRST EDITION. FINE COPY, with the omitted pagination at pp. 22 and 38 of vol. 1; the leaf of advertisement in vol. 2, and with a different vignette or ornament on each title-page.

- 517 FIELDING (HENRY). The Journal of a Voyage to Lisbon.

London: Printed for A. Millar, 1755

12mo, contemporary half calf and boards (worn), uncut.

FIRST EDITION, WITH THE HALF-TITLE. There are no fly-leaves. The name of Elizabeth Bailey is written on the half-title.

- 518 FIELDING (HENRY). The Fathers: or, The Good-Natur'd Man. A Comedy.

London: Printed for T. Cadell, 1778

8vo, crimson crushed levant morocco, gilt fillet borders, gilt top, uncut, by Riviere.

FIRST EDITION. SUPERB COPY IN RARE UNCUT STATE. The pagination of p. 62 is omitted, and pp. 65-72 are mis-numbered 49-56. No half-title was issued with the book. The Author's name appears on the title-page—"By the late Henry Fielding, Esq. Author of Tom Jones, etc." With the R. B. Adam bookplate.

- 519 [FIELDING (HENRY).] The Fathers: or, The Good Natur'd Man. A Comedy.

London: Printed for T. Cadell, 1778

8vo, half calf (title-page soiled).

FIRST EDITION. This copy does not contain the Author's name on the title-page. The errors in pagination are the same as in the preceding copy. With the R. B. Adam bookplate.



## AN ORIGINAL MANUSCRIPT BY HENRY FIELDING

520 **FIELDING (HENRY).** Original Autograph Manuscript of "Of Outlawry in Criminal Causes." Written on 18 folio pages, wholly or in part, with many alterations. Inlaid.

Folio, brown levant morocco, inside dentelles, by Riviere.

A MANUSCRIPT BY FIELDING IS OF RARE OCCURRENCE. The present one was apparently written for a work similar in character to his "Enquiry into the Causes of the late Increase in Robbers." We do not find that it was ever published, although apparently it was Fielding's intention to do so, as the first page is captioned Chapt. I., indicating further observations on penal matters.

Kept. & Outlawry in Criminal  
Cases.

[illegible]

② say to the Cyprians, if he afterwards escape, the King shall be punished, but no Prigent released. 17

2. In order to prosecute a Criminal & an Outlawy there must be either hinc an appeal of the Party injured who was formerly usual in all cases of Robbery but Battle of Gate from totally discontinued recd in the 17th century.  
 17th Century

an Indictment with a single charge of murder  
not before the Court in the Court when =  
the first time of 67 & this refers to fill the page back

8 The Court of Directors in the Department of the Interior  
have in possession of the same.

3. If an indictment be found in BR or removed into C H H. C. 11 192  
that Court by Justice, a Caries issue to the Sheriff  
of the County where the Off is indicted, and on the Sheriff's  
Return that he is not found in his Bridewell Prison  
or ~~any other place~~ on his oath shall go under it to the Court  
that he is in some other County, then a Return shall  
goe into that County, and C

2) Justices of Peace and Townships may ~~be~~ Cap<sup>s</sup> & J<sup>rs</sup> &  
so proceed to outlaw any ~~of~~ indicted before them. This

[illegible]

MUCH REDUCED FACSIMILE OF ONE OF  
EIGHTEEN PAGES OF MANUSCRIPT OF FIELDING

[NUMBER 520]

## PRESENTATION COPY TO LANDOR

- 110-  
521 [FITZGERALD (EDWARD).] Salámán and Absál. An Allegory.  
Translated from the Persian of Jámi. *Frontispiece*.  
London: J. W. Parker and Son, 1856

Svo, cloth, some edges uncut.

FIRST EDITION. CHOICE COPY. PRESENTATION COPY FROM THE TRANSLATOR, with the following inscription tipped on the inside front cover: "*To Walter Savage Landor with the Translator's Best Regards.*"

## THE FIRST OMAR IN PERFECT CONDITION

- 8000-  
522 [FITZGERALD (EDWARD).] Rubaiyat of Omar Khayyam, the Astronomer Poet of Persia. Translated into English Verse.  
London: Bernard Quaritch, 1859

Small 4to, original wrappers. In a blue morocco slipcase.

THE EXCESSIVELY RARE FIRST EDITION, OF WHICH WE MAY SAY THAT A COPY JUST OFF THE PRESS COULD NOT BE IN FINER CONDITION. Stanza XIV has had the "n" in Lightning deleted correcting the word to Lighting. This correction is in ink, and presumably made by Fitzgerald himself.

- 425-  
523 [FITZGERALD (EDWARD).] [Two Dramas from Calderon.] The Mighty Magician, and Such Stuff as Dreams are made of. Translated by Edward Fitzgerald. [Bungay, 1865]

12mo, original blue-gray wrappers. In a gray levant morocco slip case.

AUTOGRAPH PRESENTATION COPY, inscribed on the fly-leaf: "*To W. T. B. Wyse, (From Gerald P. Fitzgerald, Little Island, Waterford.)*"

THERE ARE SEVERAL MANUSCRIPT CORRECTIONS IN THE HAND OF THE TRANSLATOR.

## FITZGERALD'S OWN CORRECTED COPY

- 250-  
524 FITZGERALD (EDWARD). Euphranor. A May-Day Conversation at Cambridge. [London, 1882]

Svo, original limp wrappers, cloth back. In a half green morocco slip case.

THE THIRD DEFINITIVE EDITION, OF WHICH ONLY 50 COPIES WERE PRINTED. FITZGERALD'S OWN COPY, WITH ALTERATIONS ON 4 pp. IN HIS AUTOGRAPH. ON PAGE 10 THERE ARE 4 LINES OF MS. BY HIM WHICH SUBSTITUTE 7 LINES OF THE PRINTED TEXT DELETED.

- 120-  
525 [FITZGERALD (EDWARD).] Carlyle (Thomas). The Ancient Monk. [Jocelin of Brakelond. Extracted from the First Edition of "Past and Present."] [London, 1843]

Small Svo, half morocco.

EDWARD FITZGERALD'S COPY, WITH HIS AUTOGRAPH SIGNATURE ON FLY-LEAF. Fitzgerald was on terms of great intimacy with Carlyle, and was naturally particularly interested in his account of the ingenious monk of St. Edmundsbury. With the Fitzgerald bookplate designed by Thackeray, the William Harris Arnold bookplate, and another.

- 526 [FLATMAN (THOMAS).] Heraclitus Ridens: At A Dialogue between Jest and Earnest, concerning the Times.

[London: Printed for B. Tooke, 1681-2]

82 numbers bound in one volume, folio, brown suede, panelled in blind (rubbed).

95.- COMPLETE SET OF THIS RARE PUBLICATION, MADE UP OF THE ORIGINAL NUMBERS, AS ISSUED. Each number consists of single broadside sheet, printed on both sides, which appeared weekly, beginning with No. 1, [Tuesday, February 1, 1681,] and terminating with No. 82, August 22, 1682. The first number is undated, and carries the following sub-title, which was changed as above with all succeeding numbers: "A Discourse between Jest and Earnest, where many a True Word is spoken in opposition to all Libellers against the Government." There are also variations in the imprint, though issued by the same publisher throughout, but beginning with No. 9 it appears regularly as given above.

- 20.- 527 FLAUBERT (GUSTAVE). A. L. s., 1 p., 8vo. Dieppe, undated. To "Chère Maitre." A friendly letter apprising him of his intended arrival, when he will be glad to see him at dinner. He will wait for him.

At the top of the note is a pencil sentence by Locker-Lampson "Interesting to me—the author of 'Madame Bovary.'"

- 528 FLETCHER (PHINEAS). Locustae, vel Pietas Iesvitica.  
Apud Thomam & Ioannem Bycke, 1627

70.- Small 4to, polished Cambridge calf, gilt edges.

FIRST EDITION. VERY FINE COPY. With the George E. Benbow, Edgar F. Leo and Beverly Chew bookplates.

- 529 FLETCHER (PHINEAS). The Purple Island, or Isle of Man: Together with Piscatorie Eclogs and other Poeticall Miscellanies. By P. F. *Title in red and black within a border of printer's ornaments. Device.*  
Printed by the Printers to the University of Cambridge, 1633

50.- Small 4to, purple French levant morocco, ornamented with a design of fish (tooled blind) at the end of a gilt line, conventionally repeated, gilt edges, by Riviere. In a slip case.

FIRST EDITION. A VERY FINE COPY. With two original blank leaves preceding the "Piscatorie Eclogs."

This copy also contains at the end the unpagged leaf containing a poem by Quarles "To my dear friend, the Spencer of this age," without which no copy is perfect. With the E. M. Cox and Edgar F. Leo bookplates.

- 530 FLORIO (JOHN). A Worlde of Wordes, or Most copious, and exact Dictionarie in Italian and English, collected by Iohn Florio. *Woodcut architectural border on the title-page.*

Printed at London, by Arnold Hatfield for Edw. Blount, 1598

10.- Small folio, green crushed levant morocco, gilt inside dentelles, gilt edges, by Riviere.

FIRST EDITION. VERY RARE. With original preliminary and final blank leaves. Some of the authorities quote an earlier edition than this of 1598, but no copy is at present known to exist, and no record of one can be traced. The present one is the earliest edition recorded in "A Short-Title Catalogue of Books Printed In England, Scotland, & Ireland" by A. W. Pollard and G. R. Redgrave.



- 1150-  
531 [FRANKLIN (BENJAMIN).] Cicero (Marcus Tullius). Cato Major, or his Discourse of Old-Age: With Explanatory Notes.

Philadelphia: Printed and Sold by B. Franklin, 1744

8vo, original mottled calf (worn).

FIRST ISSUE OF THE FIRST PUBLISHED TRANSLATION OF ANY CLASSIC IN AMERICA, AND THE MOST CELEBRATED PRODUCTION OF THE FRANKLIN PRESS. This earliest issue may be identified by the misprint "ony" on page 27, line 5, which should read "only." The translation of this work was done by Chief Justice James Logan, of Pennsylvania fame, and Franklin, on receiving a copy of the manuscript, decided to publish it. With the William Harris Arnold bookplate.

GENERAL WOLFE  
AN ORIGINAL PORTRAITURE BY GAINSBOROUGH

- 800-  
532 GAINSBOROUGH (THOMAS). Original Drawing, in color, of General Wolfe. Three-quarter length, right hand in pocket; left hand tucked in his waistcoat; hat held in his crooked right arm; sword at his side. Size 11 by 8 inches. Paper cracked at top, and strengthened, not affecting the drawing.

THE ORIGINAL DRAWING FROM WHICH THE WELL-KNOWN MEZZOTINT WAS ENGRAVED. From the Horace Walpole—Lord St. Helen—Lord James Butler—William Esdaile Collections.

GAY'S RAREST WORK

- 950-  
533 [GAY (JOHN).] The Present State of Wit,, in a Letter to a Friend in the Country. London: Printed in the Year, 1711

Small 8vo, half red crushed levant morocco.

FIRST EDITION, OF EXCESSIVE RARITY. A FINE LARGE COPY, WITH HALF-TITLE AND LEAF OF POSTSCRIPT. This slender volume is considered the rarest of all Gay's pieces, even rarer than his poem in blank verse, "Wine". In this letter, Gay, who signs himself anonymously "J. G.", shows a considerable knowledge of contemporary London letters, gives an account of periodical literature, and refers very favorably to "The Tatler", "The Spectator", and "The Whig Examiner." Dean Swift, in his "Journal to Stella, May 14," refers to this work as follows: "*The author seems to be a whig, yet he speaks very highly of a paper called 'The Examiner,' and says the supposed author of it is Dr. Swift. But above all things he praises the 'Tatlers' and 'Spectators,' and I believe Steele and Addison were privy to the printing of it. Thus is one treated by these impudent dogs.*"

[SEE ILLUSTRATION]

- 400-  
534 GAY (JOHN). The Fan. A Poem. In Three Books.

London: Printed for J. Tonson, 1714

Folio, stitched, uncut (a little soiled, and was once folded in half on account of its great size).

FIRST EDITION. VERY SCARCE IN UN CUT STATE AND AS TALL AS THIS COPY, which measures 14¾ by 9¼ inches. The Ashley Library copy measures only 13¾ by 8¼ inches.

- 90-  
535 GAY (JOHN). The Shepherd's Week. In Six Pastorals. 7 copper-plates by Du Guernier.

London, Printed: And Sold by R. Burleigh, 1714

8vo, olive levant morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, uncut, by Riviere.

FIRST EDITION. SECOND ISSUE, with "R. Burleigh" instead of "Ferd. Burleigh" in the imprint. A FINE COPY.

T H E  
Present State  
O F  
W I T,  
I N A  
L E T T E R  
T O A  
Friend in the Country.

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L O N D O N

Printed in the Year, MDCCXI.

( Price 3 *d.* )

REDUCED FACSIMILE OF TITLE-PAGE  
OF GAY'S RAREST WORK

[NUMBER 533]

- 225-  
536 GAY (JOHN). Trivia: or, the Art of Walking the Streets of London. By Mr. Gay. *Engraved device, showing two crossed keys, on the title-page, and decorative head-and-tail-pieces.*

London: Printed for Bernard Lintott, [1716]

8vo, olive levant morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, uncut, by Riviere.

FIRST EDITION. A SUPERB COPY, WITH THE LATERAL AND LOWER DECKLES INTACT.

- 300-  
537 GAY (JOHN). Trivia: or, the Art of Walking the Streets of London. *Engraved device showing two crossed keys on the title-page, and decorative head- and tail-pieces.*

London: Printed for Bernard Lintott, [1716]

8vo, brown wrappers, uncut (lateral margins dust-soiled).

FIRST EDITION.

- 15-  
538 GAY (JOHN). Poems on Several Occasions. *3 engraved plates by William Kent.*

London: Printed for Jacob Tonson, 1720

2 vols. in one, 4to, polished calf (worn, and hinges broken).

FIRST EDITION. With the William Twopenny, Winston H. Hagen and R. B. Adam bookplates.

- 225-  
539 [GAY (JOHN).] Sweet William's Farewell to Black-Ey'd Susan. The Tune by Mr. Carey. Words and Music. No imprint [1720]

Folio, Broadside.

VERY RARE. This is a Broadside, the text, with music engraved throughout on copper, on one side only, verso blank. There is no imprint of either printer or publisher, and no indication of the date, but Mr. Wise states that it certainly was published in 1720, probably early in that year.

AN IMMACULATE COPY.

- 250-  
540 GAY (JOHN). The Beggar's Opera. *Music score engraved on copper on 16 pages.*

London: Printed for John Watts, 1728

8vo, boards, red morocco back (signature marks of the score slightly trimmed into; small ink-spot on two leaves).

FIRST EDITION. FIRST ISSUE, with the music score on page 53, which was suppressed in later issues. The removal of these bars of music necessitated various changes in the make-up of the pages following, among which the substitution for the large ornament on page 59 of a smaller device which then fell on the preceding page.

- 400-  
541 [GAY (JOHN).] The Banish'd Beauty: or, a Fair Face in Disgrace, A Poem.

London: Printed for A. Moore, 1729

Folio, stitched, uncut. In a cloth protecting case.

FIRST EDITION. IMMACULATE COPY IN ORIGINAL CONDITION.

"The banished Beauty" was "Clarissa," i.e. Catherine Douglas, wife of the Third Duke of Queensberry, and friend and patroness of Gay, Prior, and other contemporary poets. She was the Lady Katherine Hyde to whom Prior addressed his verses

*"Thus Kitty, beautiful and young,  
And mad as colt untam'd," etc.*

She was banished from Court as a result of the interest she took in Gay."  
[Ashley Catalogue.]



- 542 GAY (JOHN). Songs in the Devil to Pay: or, the Wives Metamorphos'd as they are perform'd at the Theatre Royal in Drury Lane. The Tunes Proper for the German Flute, Violin, and Common Flute. Engraved throughout.

London: Printed and Sold at the Musick Shops, n.d. [1732]

12mo, contemporary calf, crests on covers.

FIRST EDITION OF THE SONGS OF THE ABOVE OPERA, also those for "Flora's Opera," the "Beggar's Wedding," and the "Beggar's Opera." There is a separate title-page for each of these works. The "Beggar's Wedding" is the Second Edition.

- 543 GAY (JOHN). Achilles. An Opera.

London: Printed for J. Watts, 1733

8vo, sewn, unbound, uncut (small tear in one leaf).

FIRST EDITION.

### MAGNIFICENT COPIES

- 544 GAY (JOHN). Fables. London: Printed for J. Tonson and J. Watts, 1727; Fables. By the late Mr. Gay. Volume the Second. London: Printed for J. and P. Knapton, 1738. *Engraved vignettes on the title-pages, and numerous plates and vignettes by Fourdrinier, Vander Gucht, Gravelot, and others.* London, 1727-38

2 vols., 4to, green levant morocco, gilt tooled backs, gilt fillet borders on the sides, inside dentelles, gilt edges, by Riviere.

THE EXCESSIVELY RARE FIRST EDITION OF EACH VOLUME. MAGNIFICENT COPIES, WITH BRILLIANT IMPRESSIONS OF THE PLATES. With the Beverly Chew bookplate.

- 545 GAY (JOHN). Fables. With a Life of the Author. *With 70 fine engraved plates by William Blake and others.*

London: Printed for John Stockdale, 1793

2 vols., royal 8vo, dark red levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, uncut, by Bedford (slight repair to one plate; title pages and some plates extended on inner margins).

FIRST EDITION WITH THE BLAKE PLATES. A IMMACULATE AND LARGE COPY, measuring 11½ by 7 inches. The MacGeorge copy.

### A RELIC OF GEORGE IV'S SCHOOLBOY DAYS

- 546 GEORGE IV, KING OF ENGLAND. Original exercise book, written entirely in the Prince's handwriting, on 84 leaves, each page enclosed within a double red line border. 1778

Small 4to, original vellum. In a blue morocco solander case.

A BEAUTIFULLY WRITTEN MANUSCRIPT, evidence that schoolboy Princes share in common with other schoolboys the fate of studying Latin. The volume contains a transcript in Latin entitled "*Extract of the First Oration of Cicero against Catiline. Spoken before their Majesties in the Picture Gallery at Windsor Castle on August 12, 1778*"; a translation into English of "*The Choice of Hercules by Prodicus*"; and a translation of "*Select Passages from Cicero de natura Deorum. Lib: 2, Cap: 37.*" On the fly-leaf the Prince has inscribed the following: "*George P. This volume begun Sept. 24, 1778.*" At the end are inserted two old engraved portraits of George IV in his Coronation robes, and H. R. H. Prince Octavius. Laid in is a leaf from a contemporary volume, bearing a poem on the Birth of the Prince of Wales, dated January, 1763. With the Thomas Philip Earl de Grey armorial bookplate.

## UNCUT, AND IN THE ORIGINAL BOARDS

- 547 GIBBON (EDWARD). The History of the Decline and Fall of the Roman Empire. *Portrait and folding map.*

London: Printed for W. Strahan and T. Cadell, 1776-88

3900.-  
6 vols., thick 4to, original boards, uncut (front fly-leaf and a portion of the back fly-leaf of vol. 1 missing). In protecting cloth covers, and three slip cases.

AN IMMACULATE COPY OF THE FIRST EDITION IN UNUSUAL STATE.

## WITH AUTOGRAPH LETTER

- 548 GILBERT (SIR WILLIAM S.). The "Bab" Ballads. Much Sound and Little Sense. *With illustrations by the Author.*

London: John Camden Hotten, 1869

250.-  
Square 12mo, original green cloth (a little shaken), gilt edges. In a morocco bound cloth slip case.

FIRST EDITION.

Laid in is an Autograph Letter signed, of the author to "Dear Routledge," dated 21st September, 1897, in relation to the cuts of the illustrations for "Bab" Ballads.

"The enclosed four negresses are really too bad. May they not be engraved again, with a hint to the process man to sleep off his last drunk before beginning on them? The Highlander is incomplete—that is my fault as I had omitted to give him a right arm," etc. With the Davy H. Hall bookplate.

## WITH A HITHERTO UNPUBLISHED BALLAD INSCRIBED ON THE FLY-LEAF

- 549 GILBERT (SIR WILLIAM S.). Songs of a Savoyard. *Illustrated by the Author.*

London: George Routledge and Sons, 1891

625.-  
8vo, original pink cloth, gilt edges. In a morocco bound cloth slip case.

FIRST EDITION.

ON THE FLY-LEAF THE AUTHOR HAS INSCRIBED A BALLAD WHICH OCCUPIES THE ENTIRE PAGE, of which he says: "*The following ballad should have been included in this series, but was accidentally omitted. It has never been published. W. S. G.*"

The ballad which has been inscribed is entitled "*The King and the Actor.*" and consists of 24 lines, signed by the author, with his address, and dated 16th July 1903.

[SEE ILLUSTRATION]

## WITH AUTOGRAPH LETTER

- 550 GILBERT (SIR WILLIAM S.). More "Bab" Ballads. Much Sound and Little Sense. *With illustrations by the Author.*

London: George Routledge and Sons, n.d.

250.-  
Square 8vo, original green cloth, gilt edges. In a morocco bound cloth slip case.

FIRST EDITION.

Laid in is an Autograph Letter signed, of the author to "Dear Routledge," dated 14 Nov. 1897, referring to the proofs of "Bab" Ballads.

"I find that in the enclosed proofs three Bab Ballads, written in very similar metre, occur together (with a Savoyard interposed)—viz "*Gentle Alice Brown*" "*Mister William*" & "*The Bumboat woman's story.*" Would it not be well to take the middle one of these (*Mister William*) & transfer it elsewhere, substituting for it a Bab ballad of totally different metre?" etc.

(The following ballad should have been included in this series, but was accidentally omitted. It has never been published. W. S. G. )

The King and The Actor.

The Actor's life is freedom true - a fact his now attesting;  
The King - well he's an Actor too, hardworked & never "resting".  
From eight to twelve your Actor plays (say Twelve to be within time)  
Your King plays fifty parts a day, from dawn to turning-in time;  
Your King dies once, & dies outright - then flies to regions upper;  
Your Actor dies three times a night - then toddles home to supper.  
With dangers dark & dangers drear your modern monarch grapples:  
The deadliest missiles actors fear are oranges and apples.

On kingly crimes falls vengeance dread -  
A King has often lost his head:  
But though the pit may chaff & gibe,  
An actor seldom loses his.

The monarch who resentment shows - his country always blames him;  
An actor stabs a dozen foes, & no policeman claims him:  
When monarchs squander public gold, they cause the paper weekly;  
When actors give "a sum twice told", their country bears it weekly.  
A king from Royalty deposed finds life a cruel Chimera:  
The Actor, when his theatre's closed, turns legibly to the "Era":\*  
In short, to sum in brief degree my argument precedent,  
A King must always Kingly be - a mere Comedian needsn't.

Oh don't suppose a Monarch's crown  
Is hed of rose or hed of down -  
Condemned to State, as Monarchs are,  
An Actor's fate is fairer far!

W. S. Gilbert

16<sup>th</sup> July 1903.

Grims Dyke,  
Harrow Weald  
England.

\* The leading London theatrical paper.



- 850-  
551 GISSING (GEORGE ROBERT). *Workers in the Dawn.* A Novel.  
London: Remington and Co., 1880

3 vols., 12mo, original olive cloth (back of vol. 1 is broken, and library labels removed from front covers). In 3 red half levant morocco slip cases.

FIRST EDITION OF GISSING'S FIRST NOVEL. VERY SCARCE. With the E. L. Allhusen and John Quinn bookplates.

#### PRESENTATION COPY TO THEODORE WATTS-DUNTON

- 552 GISSING (GEORGE ROBERT). *The Unclassed.* A Novel.  
London: Chapman and Hall, 1884

3 vols., 12mo, original blue cloth, top and bottom edges untrimmed. In a half morocco book-shaped slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the verso of the half-title: "*To the Poet to whom Beauty & Passion are sacred, the author's homage. June, 1884.*" Theodore Watts-Dunton is the Poet who was the recipient of these books.

[SEE ILLUSTRATION]

1100-  
*To the Poet to whom  
Beauty & Passion are sacred,  
the Author's homage. —  
June, 1884.*

[NUMBER 552]

#### PRESENTATION COPY FROM THE AUTHOR

- 450-  
553 GISSING (GEORGE ROBERT). *The Nether World.* A Novel.  
London: Smith, Elder & Co., 1889

3 vols., 12mo, original lavender cloth, uncut (one front cover slightly spotted).

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*From 'J. K.' to Smallbrook Cottage. April 1889.*"

- 65-  
554 GISSING (GEORGE ROBERT). *Denzil Quarrier.* A Novel.  
London: Lawrence & Bullen, 1892

12mo, original olive cloth (back inner joint split, and name on half-title).

FIRST EDITION. Inserted is an A. L. s. of the author, in which he states that "*Denzil Quarrier is published by Messrs. Lawrence and Bullen . . . the publishers who have issued all my books since 'New Grub Street'.*"

PRESENTATION COPY FROM THE AUTHOR

- 555 GISSING (GEORGE ROBERT). The Odd Women.  
London: Lawrence & Bullen, 1893

3 vols., 12mo, original maroon cloth.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the verso of the half-title: "*A. G. from G. G. April 1893.*"

PRESENTATION COPY FROM THE AUTHOR

- 556 GISSING (GEORGE ROBERT). Eve's Ransom.  
London: Lawrence & Bullen, 1895

12mo, original maroon cloth, uncut. In a half red levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the verso of the half-title: "*To the household at Willersey. April 1895. G.G.*"

PRESENTATION COPY FROM THE AUTHOR

- 557 GISSING (GEORGE ROBERT). Sleeping Fires.  
London: T. Fisher Unwin, 1895

16mo, original buff cloth. In a half brown levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the verso of the half-title: "*With my kind regards. G.G. Dec. 1895.*"

PRESENTATION COPY FROM THE AUTHOR

- 558 GISSING (GEORGE ROBERT). Human Odds and Ends. Stories and Sketches.  
London: Lawrence and Bullen, 1898

12mo, original maroon cloth, uncut. In a half red levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*Miss Clara G. Collet from her friend the Author. Spring 1898.*" Line drawn through the inscription.

MRS. GODWIN'S FIRST ROMANCE

- 559 [GODWIN (MARY WOLLSTONECRAFT).] Mary, a Fiction. *Portrait by Heath inserted.* London: Printed for J. Johnson, 1788

12mo, original boards, calf back (a little worn, and repairs). Name on the half-title.

FIRST EDITION. This is omitted from the list of Mrs. Godwin's works in Lowndes and other bibliographies. THIS IS THE FIRST ROMANCE MARY WOLLSTONECRAFT PRODUCED and was written in commemoration and founded upon, her recollection of her dear companion Fanny Blood, whom she went to nurse, when on her death-bed, at Lisbon.

- 560 [GODWIN (WILLIAM).] The Looking-Glass. A True History of the Early Years of an Artist. By Theophilus Marcliffe. *With 5 engraved plates, three of which are colored by hand.* London: Printed for Thomas Hodgkins, 1805

18mo, original printed boards, rebacked. In a blue levant morocco solander case by Riviere.

FIRST EDITION. EXTREMELY RARE. Tipped on the inside front cover is a clipping from "Notes and Queries" for July 23, 1892, in which the writer "R. R." congratulates Mr. Tuer on the possession of "an extremely rare book—quite as rare as Lamb's 'Prince Dorus.' The 'precocious artist' was William Mulready, and the book is, in the main, a true account of his early life, as related by him to 'Theophilus Marcliffe,' that is, Godwin, the publisher, author, husband of Mary Wollstonecraft," etc.

130. -  
561 [GOLDSMITH (OLIVER).] The Memoirs of a Protestant, Condemned to the Gallies of France, for his Religion. Written by Himself. Translated from the Original, just published at the Hague, By James Willington. London: Printed for R. Griffiths, 1758

2 vols., 12mo, mottled polished calf, gilt backs, gilt fillet borders, inside dentelles, gilt edges, by Bedford.

FIRST EDITION. FINE COPY. With the Sir William A. Fraser copy.

#### A MAGNIFICENT UNCUT COPY

- 3100 -  
562 [GOLDSMITH (OLIVER).] The Citizen of the World; or Letters from a Chinese Philosopher, Residing in London, to his Friends in the East. London: Printed for J. Newbery, 1762

2 vols., 12mo, original marbled boards, calf backs, uncut (slight marginal tears in three leaves). In a morocco backed cloth box.

FIRST EDITION. A MAGNIFICENT UNCUT COPY. RARE IN SUCH STATE.

[SEE ILLUSTRATION]

225. -  
563 [GOLDSMITH (OLIVER).] The Citizen of the World; or Letters from a Chinese Philosopher, Residing in London, to his Friends in the East. London: Printed for J. Newbery, 1762

2 vols., 12mo, original calf (one leaf torn, one or two stains, one hinge split).

FIRST EDITION. FIRST ISSUE, with the Newbery imprint. Several sheets of correspondence between Mr. Forman and Dr. Wise in relation to this (and other) work are laid, in which Dr. Wise gives his reason for considering the First Issue the one with this imprint. With the Buxton Forman bookplate.

4750. -  
564 [GOLDSMITH (OLIVER).] The Citizen of the World; or, Letters from a Chinese Philosopher, Residing in London, to his Friends in the East. Dublin: Printed for George and Alex. Ewing, 1762

2 vols., 12mo, original calf.

FIRST DUBLIN EDITION. FINE COPY. With an unknown bookplate.

30. -  
565 [GOLDSMITH (OLIVER).] A Description of Millenium Hall, and the Country adjacent: Together with the Characters of the Inhabitants, etc. By a Gentleman on his Travels. *Engraved frontispiece.* London: Printed for J. Newbery, 1762

12mo, original calf (hinges cracked).

FIRST EDITION. This has been attributed to Goldsmith, and also to Mrs. Sarah Scott and Lady Montague.



THE  
Citizen of the World;  
O'R  
L E T T E R S  
FROM A  
CHINESE PHILOSOPHER,  
Residing in LONDON,  
TO HIS  
FRIENDS in the EAST.  
VOLUME the FIRST.

---

LONDON:  
Printed for J. NEWBERRY, at the *Bible and Sun*,  
in *St. Paul's Church-yard*,  
MDCC LXII.

FACSIMILE OF THE TITLE-PAGE  
OF A MAGNIFICENT UNCUT COPY

[NUMBER 562]

- 350.-  
566 [GOLDSMITH (OLIVER).] The Life of Richard Nash, of Bath, Esq; Extracted principally from His Original Papers. *Brilliant engraved portrait of Nash by Walker.*

London: Printed for J. Newbery, 1762

Tall 8vo, polished calf, gilt back, inside dentelles, gilt top, uncut, by Tout (binding rubbed).

FIRST EDITION. A VERY LARGE COPY measuring  $8\frac{3}{4}$  by  $5\frac{3}{16}$  inches IN CHOICE UNCUT STATE. With the William Bell Scott bookplate.

- 140.-  
567 [GOLDSMITH (OLIVER).] The Life of Richard Nash of Bath, Esq; Extracted principally from His Original Papers. *Engraved portrait of Nash by Walker.*

London: Printed for J. Newbery, 1762

8vo, polished Cambridge calf, gilt back, gilt top, uncut (occasional foxings and slight paper defect on C2).

FIRST EDITION. NICE COPY, just a fraction shorter than the preceding copy, and fully as wide.

#### THE LARGEST COPY RECORDED AND IN ORIGINAL UNCUT STATE

- 4500.-  
568 [GOLDSMITH (OLIVER).] The Mystery Revealed; Containing a Series of Transactions and Authentic Testimonials, Respecting the supposed Cock-Lane Ghost; Which have hitherto been concealed from the Public.

London: Printed for W. Bristow, 1742 [1762]

8vo, stitched, uncut (slight repair to half-title, and occasional stains or fox marks). In a red levant morocco solander case by Riviere.

FIRST EDITION. FIRST ISSUE. OF EXCESSIVE RARITY, and a VERY LARGE COPY, measuring  $8\frac{3}{4}$  by  $5\frac{11}{16}$  inches. There are two variants, this copy being exactly like the British Museum copy, which only measures  $7\frac{3}{4}$  by 5 inches.

The interesting points of this First Issue are:

Page 9 is misprinted in pagination 6; page 33, 6, and page 34, 14. The catch-word "relations" at the bottom of page 14 is carried over to page 15 with the misprint "lations." Furthermore the date "1742" in the imprint is a misprint for "1762."

[SEE ILLUSTRATION]

THE  
MYSTERY REVEALED;

Containing a SERIES of  
TRANSACTIONS  
AND  
AUTHENTIC TESTIMONIALS,  
Respecting the supposed  
COCK-LANE GHOST;  
Which have hitherto been concealed from the  
PUBLIC.

---

— Since none the Living dare implead,  
Arraign him in the Person of the Dead.

DRYDEN.

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LONDON:  
Printed for W. BRISTOW, in St. Paul's Church-yard.  
MDCCXLII.

FACSIMILE OF THE TITLE-PAGE  
OF THE LARGEST COPY RECORDED

[NUMBER 568]



# UNIQUE COPY OF "THE TRAVELLER"

- 569 GOLDSMITH (OLIVER). The Traveller, or, A Prospect of Society. A Poem. London: Printed for J. Newbery, 1764

4to, red crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by Riviere (contemporary writing on title-page and on pp. 10 and 21; inner margins of title-page and a few following leaves skilfully repaired, and some inner margins soiled).

ONLY TWO COPIES WITH THIS IMPRINT ANTE-DATING THE REGULAR FIRST EDITION ARE KNOWN—the Locker-Lampson copy in which the dedication is seven lines in length, AND THE PRESENT COPY, IN WHICH THE DEDICATION OCCUPIES FOUR PAGES. THIS COPY IS THEREFORE A UNIQUE EXAMPLE, AND IS GENERALLY THOUGHT THAT NO COPIES OF THIS 1764 ISSUE WERE ACTUALLY PUBLISHED. THE PRESENT COPY IS THE FIRST AND ONLY ONE TO OCCUR FOR SALE BY AUCTION IN AMERICA. From the Sir Stuart Samuel collection.

[SEE ILLUSTRATION]

- 570 GOLDSMITH (OLIVER). Essays. *Engraved title-page, with vignette by Isaac Taylor* (lateral edge stained).

London: Printed for W. Griffin, 1765

12mo, original calf (worn, and front cover loose).

FIRST EDITION, Second Issue. With the B. De la Fontaine and A. B. Spingarn bookplates.

- 571 [GOLDSMITH (OLIVER).] Memoirs of a Protestant, Condemned to the Gallies of France, for his Religion. Written by Himself. Translated from the Original, just published at the Hague, By James Willington. Dublin: Printed for William Fleming, and S. Brown, 1765

2 vols. in one, 12mo, original calf (small portion of one hinge split).

- 572 GOLDSMITH (OLIVER). The Traveller, or a Prospect of Society. A Poem. London: Printed for J. Newbery, 1765

4to, mottled polished calf, gilt back, gilt borders, inside dentelles, gilt edges, by Riviere.

FIRST EDITION, WITH THE HALF-TITLE. CHOICE COPY.

T H E  
T R A V E L L E R,  
*Book* OR A *Story*  
PROSPECT of SOCIETY.

A  
P O E M.

INSCRIBED TO THE  
REV. HENRY GOLDSMITH.  
BY  
OLIVER GOLDSMITH, M. B.

---

L O N D O N:  
Printed for J. NEWBERRY, in St. Paul's Church-yard.  
MDCCLXIV.

## THE ONLY PRESENTATION COPY KNOWN

- 573 [GOLDSMITH (OLIVER).] The Vicar of Wakefield: A Tale. Supposed to be written by Himself.

Salisbury: Printed by B. Collins, for F. Newbery, 1766

2 vols., 12mo, original calf, gilt backs, gilt borders (rubbed and front cover loose). In a brown levant morocco solander case.

FIRST EDITION. FIRST ISSUE, having the misprint "Waekcfield" for "Wakefield" on page 95, in the running headline. PRESENTATION COPY. Inscribed on the title-page "From the Authour." THIS IS THE ONLY PRESENTATION COPY OF THIS WORK KNOWN. It is in an original binding, more elaborate than the other bindings of the First Edition, and probably especially bound for presentation purpose. It is a large copy, measuring 6½ by 4 inches.

With the Robert Hoe bookplate.

NOTE. Miss Balderston in her Census of Goldsmith remarks concerning this copy: "Bears the inscription 'from the authour,' in a hand not Goldsmith's on the title-page of the first volume. May be an attempt to forge Goldsmith's hand, or a genuine inscription in good faith in the hand of the recipient."

[SEE ILLUSTRATION]

- 574 GOLDSMITH (OLIVER). The Beauties of English Poesy. Selected by Oliver Goldsmith. London: Printed for William Griffin, 1767

2 vols., 12mo, contemporary polished calf (bookplate removed from vol. 2, and the name "Amelie af Klint" on fly-leaf in both volumes).

FIRST EDITION. Nice copy. The Leaf of Contents of vol. 2 is misbound at the end.

- 575 GOLDSMITH (OLIVER). The Good Natur'd Man: A Comedy. London: Printed for W. Griffin, 1768

8vo, polished calf, gilt fillet borders, inside dentelles, glit top, uncut, by Riviere (last leaf, with Epilogue, repaired).

FIRST EDITION. A CHOICE UNCUT COPY with the Prologue written by Dr. Johnson, and the Epilogue, spoken by Mrs. Bulkley.

- 576 GOLDSMITH (OLIVER). The Good Natur'd Man: A Comedy. As Performed at the Theatre-Royal in Covent-Garden.

Dublin: Printed for J. A. Husband, 1768

12mo, old half morocco and marbled boards (no fly-leaf).

FIRST DUBLIN EDITION. RARE. Contains both the Prologue by Dr. Johnson and the Epilogue by Mrs. Bulkley. This is probably an "Acting" copy, as there are marginal scorings, and names against the characters in the Dramatis Personae, which, unfortunately, have been shaved by the binder.

- 577 GOLDSMITH (OLIVER). The Roman History, from the Foundation of the City of Rome, to the Destruction of the Western Empire.

London: Printed for S. Baker and G. Leigh, 1769

2 vols., 8vo, original boards, uncut (backs worn). In a half brown morocco slip case.

FIRST EDITION.



*from the author*

T H E  
V I C A R  
O F  
W A K E F I E L D :  
A T A L E.

Supposed to be written by HIMSELF.

---

*Sperate miseri, cavete felices.*

---

V O L. I.

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S A L I S B U R Y :

Printed by B. C O L L I N S,  
For F. N E W B E R Y, in Pater-Noster-Row, London,  
M D C C L X V I.

PRESENTATION COPY  
WHETHER OR NOT THE INSCRIPTION IS IN THE  
HANDWRITING OF THE AUTHOR CAN ONLY BE A MATTER OF OPINION

[NUMBER 573]

**A VARIANT PRINTING OF THE  
FIRST PRIVATELY PRINTED EDITION**

578 GOLDSMITH (OLIVER). The Deserted Village, a Poem.

London: Printed for W. Griffin, 1770

12mo, crimson crushed levant morocco, gilt back, gilt fillet borders, inside dentelles, by Riviere. In silk protecting covers backed with red morocco, and in a cloth slip case.

ONE OF THE THREE PRINTINGS OF THE RARE FIRST PRIVATELY-PRINTED EDITION. A BEAUTIFUL COPY, WITH THE HALF-TITLE. [See note to the following number.]

**A THIRD PRINTING  
WHICH ADDS TO THE MYSTERY**

579 GOLDSMITH (OLIVER). The Deserted Village, A Poem.

London: Printed for W. Griffin, 1770

12mo, brown crushed levant morocco, Jansen style, gilt fillet inside borders, a few lateral edges uncut.

ONE OF THREE PRINTINGS OF THE VERY RARE FIRST EDITION WHICH WAS PRIVATELY PRINTED, AND WHOLLY DIFFERENT FROM THE OTHER TWO AS DESCRIBED IN THE AHSLEY LIBRARY CATALOGUE, in variations of type, punctuations, and general setting of the pages. THAT BOTH THE TITLE-PAGE AND THE TEXT ITSELF WERE RESET, THERE IS NOT A SHADOW OF DOUBT.

We note a few variations between this printing and the previous one: TITLE-PAGE. The title is in heavier type; the period after "Poem" is in its proper place and not opposite the middle of "M"; there is a period after "Dr"; the ornament square is one-sixteenth inch larger, and the central rosette is different; there are differences in spacing.

DEDICATION LEAF. In this copy there is a double rule at the head; in the other, a single ornamental line. The capital "I" in this copy breaks up three lines, in the other, only two.

PAGE 9. This copy, fifth line from the bottom reads "maintained its"; in the other copy it reads "maintainedits".

PAGE 14. The running headline in this copy commences 3/16 of an inch from the 4; in the other copy it commences 6/16 of an inch from it.

In the Ashley Library Catalogue Addenda, Dr. Wise comments at length on this subject, and reproduces the title-page of his second copy which is similar to the Hagen copy, described as the earliest issue, because of "tyrant's head" appearing on page 9, line 1, later altered to "tyrant's hand" as in this and preceding copy. Dr. Wise, however, makes no reference to the present printing, as he says: "That there were two distinct editions separately set up, and not merely two varying issues of one edition is certain." With this copy in existence, WE HAVE THREE VARIANTS to contend with, and it may be said with even greater emphasis (to again quote Dr. Wise) "It still seems impossible to dispel the mystery which envelops the origin of the privately-printed duodecimo editions of 'The Deserted Village' . . . which preceded the regularly-published quarto edition of 1770." THE PRESENT COPY IS A FINE ONE, WITH THE HALF-TITLE, AND THIS PRINTING MUST BE EXTREMELY RARE FOR Dr. Wise, NOT TO HAVE HEARD OF IT.

580 GOLDSMITH (OLIVER). The Deserted Village, A Poem.

London: Printed for W. Griffin, 1770

12mo, stitched, with fragment of front wrapper, uncut (occasional slight tears). Half-title torn away. In a cloth case.

A SIMILAR PRINTING TO THE PREVIOUS NUMBER. Large copy, measuring 7 $\frac{3}{8}$  by 4 $\frac{1}{2}$  inches.

## A LARGE AND THICK PAPER COPY IN MATCHLESS CONDITION

- 581 **GOLDSMITH (OLIVER).** *The Deserted Village, A Poem. Brilliant vignette on title-page, by Isaac Taylor.*

London: Printed for W. Griffin, 1770

00.5  
4to, original blue wrappers. In silk protecting covers, enclosed in a brown levant morocco slip case, with flap.

FIRST PUBLISHED EDITION. AN IMMACULATE LARGE AND THICK PAPER COPY, measuring 11¼ by 9 inches. The paper is double the thickness of the ordinary issue.

- 582 **GOLDSMITH (OLIVER).** *The Deserted Village. A Poem. The Second Edition.* Dublin: Printed for H. Saunders, etc., 1770

25.5  
Small 4to (trimmed to 12mo), half red morocco (title-page and first leaf of Dedication fore-shortened). On the title-page is the autograph of John Cross, and beneath the name of the author is written:

"The best the noblest of the Human [race]  
Adorn'd with ev'ry virtue ev'ry grace."

Second Edition, with the half-title, which has been mounted and repaired.

- 583 **[GOLDSMITH (OLIVER).]** *The Life of Henry St. John, Lord Viscount Bolingbroke.* London: Printed for T. Davies, 1770

15.5  
8vo, original wrappers, uncut (corner torn from margin of title-page, and other occasional tears, and smudges). In a morocco backed cloth box.

FIRST EDITION. A LARGE UNCUT COPY, measuring 8¾ by 5½ inches.

- 584 **[GOLDSMITH (OLIVER).]** *Zobeide. A Tragedy.* London: Printed for T. Cadell, 1771

25.5  
8vo, stitched, uncut. In a brown levant morocco slip case.

FIRST EDITION. AN EXCEPTIONALLY CHOICE COPY IN UNCUT STATE. The Prologue is by Goldsmith. Page 14 is misprinted 12.

This Play is an adaptation of Voltaire's "Les Scythes."

## FIRST AMERICAN EDITION

- 585 **GOLDSMITH (OLIVER).** *The Deserted Village, a Poem.* London: Printed, Philadelphia: Re-printed, By William and Thomas Bradford, 1771

50.5  
8vo, old wall paper wrappers (leaves stained and somewhat frayed; name lettered on title-page). In a green crushed levant morocco solander case, elaborately gilt tooled to a conventional design.

FIRST AMERICAN EDITION, WITH THE HALF-TITLE. RARE.

- 586 **GOLDSMITH (OLIVER).** *The History of England, from the Earliest Times to the Death of George II.*

00.5  
London: Printed for T. Davies, 1771

4 vols., 8vo, original half calf.

FIRST EDITION.



AUSTIN DOBSON'S COPY  
OF THE FIRST AMERICAN EDITION

- 587 [GOLDSMITH (OLIVER).] *The Vicar of Wakefield: A Tale.* Supposed to be written by Himself.

Philadelphia: Printed for William Mentz, 1772

350 ✓  
12mo, contemporary sheepskin (worn; a corner torn from the margin of the first title, the text of two leaves is defective due to small marginal flaws in the paper, with stains and fox-marks throughout). In brown levant morocco solander case.

FIRST AMERICAN EDITION. EXCEEDINGLY RARE. Although this book is divided into two volumes, with separate title-pages, the pagination is continuous, and it is evident that the two volumes were planned as a unit, since the second title-page and opening leaf of text are included with the closing leaves of volume I in the same signature H. THIS COPY BELONGED FORMERLY TO AUSTIN DOBSON, whose bookplate appears on the inside of the front cover.

- 588 GOLDSMITH (OLIVER). *She Stoops to Conquer: or, The Mistakes of a Night.* A Comedy. London: Printed for F. Newbery, 1773

8000 ✓  
8vo, original blue wrappers, uncut (a few repairs). In a cloth case.

FIRST EDITION. FIRST ISSUE, with the price printed on the title-page, and without the character "*Diggory*" in the *Dramatis Personae*. In addition to the omission of pp. 73-80 from the pagination, the following points indicating a first issue, are present: Page 65 is numbered 56; the catchword at p. 100 is "*Tony*" instead of "*Hastings*"; and the catchword "*Scene*" is needlessly placed at the foot of p. viii.

RARE IN ORIGINAL WRAPPERS, UNCUT.

- 589 GOLDSMITH (OLIVER). *Retaliation: A Poem.* Including Epitaphs on the most distinguished Wits of this Metropolis. *Vignette.*

London: Printed for G. Kearsly, 1774

775 ✓  
4to, original half calf and marbled boards (slight abrasion in last leaf). In a cloth case.

FIRST EDITION, with the Notes occupying pp. 17-20, and the Errata on the lower part of the last page.

Beneath the vignette is "Published as the Act directs 18th April 1774." This copy is on thick paper, and the half-title is present.

- 590 [GOLDSMITH (OLIVER).] *The Comic Romance of Monsieur Scarron,* translated by Oliver Goldsmith. London: Printed for W. Griffin, 1775

40. ✓  
2 vols., 12mo, original calf (repaired, and occasional slight marginal tears, and pages soiled).

FIRST EDITION of Goldsmith's translation.

- 591 **GOLDSMITH (OLIVER).** The Miscellaneous Works of Oliver Goldsmith, M. B. Containing all his Essays and Poems.

London: Printed for W. Griffin, 1775

8vo, original calf (half-title repaired at top, and some minute wormings on upper margins).

FIRST COLLECTED EDITION. The book was published a year after Goldsmith's death, but as the Preface is from his pen, it is evident that the collection was under way when he died. With the Beverly Chew bookplate.

- 592 **GOLDSMITH (OLIVER).** The Haunch of Venison, a Poetical Epistle to Lord Clare. *With a head of the author drawn by Henry Bunbury, and etched by Bretherton.* London: Printed for G. Kearsly, 1776

4to, stitched, uncut. In silk protecting covers enclosed in a green levant morocco slip case, with flap.

FIRST EDITION. AN IMMACULATE COPY, AND EXCESSIVELY RARE. IN UNUSUAL UNCUT CONDITION. With the half-title containing the price "One shilling and Sixpence." There is another issue of this date with the price "One Shilling," and we agree with Dr. Wise in the conclusion that the copies with the larger price are the earlier, and that the price was reduced later.

This copy measures 11½ by 9¼ inches, much larger than the Ashley Library copy.

- 593 **GOLDSMITH (OLIVER).** Poems and Plays. To which is prefixed, the Life of the Author. *Engraved medallion portrait of Goldsmith.* Dublin: Printed for Messrs. Price, Sleater, W. Watson, Etc., 1777

8vo, old calf (rubbed, occasional blurs and stains in the text).

FIRST COLLECTED EDITION. THICK PAPER COPY, with every appearance of its being on LARGE PAPER.

- 594 [**GOLDSMITH (OLIVER).**] The History of Goody Two Shoes; otherwise called Mrs. Margery Two Shoes, with her means of acquiring Learning, Wisdom, and Riches. *Engraved title and 3 engraved plates* (two slightly shaved at the top).

London: Printed by M. Bassan, n.d. [c. 1780]

24mo, old wall-paper boards (lower part of back damaged and hinge split).

FIRST EDITION. VERY RARE. With the name of Alfred Aspland on inside front cover.

- 595 [**GOLDSMITH (OLIVER).**] The Comic Romance of Monsieur Scarron, translated by Oliver Goldsmith.

Dublin: Printed for Mess. Price, Whitestone, etc., n.d.

2 vols., 12mo, original calf (name scratched from both title-pages, thinning the paper somewhat).

FIRST DUBLIN EDITION of Goldsmith's translation.

THE LONGEST POETICAL MANUSCRIPT  
BY GOLDSMITH KNOWN TO EXIST

596 GOLDSMITH (OLIVER). The Autograph Manuscript of Oliver Goldsmith's Translation of "Vida's Scacchis, or Chess." Written on 34 pp., small 4to.

Bound in green levant morocco, title on the back, gilt borders, gilt panelled sides, inside borders.

THE LONGEST POETICAL MANUSCRIPT BY GOLDSMITH KNOWN TO EXIST.

It contains 679 lines, with but five corrections in the entire manuscript. On the 35th page Goldsmith has described the terms of "Archers," "Horses," and "Elephants" used in the text, namely: "Bishops," "Knights," and "Towers, Castles, or Rooks."

27000.1  
THE STORY IS A DELIGHTFUL ONE, BEING THE RELATION OF A BATTLE BETWEEN APOLLO AND MERCURY, with the latter the Victor. It is vividly told in terms of Chess, the advances, attacks, and defences of the several pieces, with the sole idea of the protection of the King on one side and the vanquishing of the Royal piece on the other, until finally all of Apollo's companions are slain (the white men) and by a clever move, the black Queen (Mercury's) checkmates, and the battle is over.

The Poem then concludes:

*"Soon after this, ye heavenly Victor brought  
The game on earth, & first th' Italians taught.  
For (as they say) fair Scacchis he espyd  
Feeding her cygnets in ye silver tide,  
(Scacchis ye loveliest Serviade of ye place)  
And as she strayd, took her to his embrace.  
Then, to reward her for her virtue lost,  
Gave her ye Men and chequered board, embost  
With gold & silver curiously inlayd;  
And taught her how ye Game was to be playd.  
Ev'n now tis honored with her happy name;  
And Rowe & all ye world admire ye Game.  
All which ye Serviads told me heretofore,  
When my boy-notes amused ye Servian shore."*

The Manuscript came into the possession of F. S. Ellis, the London bookseller in 1871, who, in two A. L. s. which are laid in, offered it to J. W. Rimington Wilson, who purchased it for his Chess Library (so indicated on the fly-leaf, with his autograph), where it remained until Mr. Wilson's death in 1927.



## Odus Paenithus, or Left

Armies of ~~box~~ that sportively engage,  
And mimic real batt~~les~~ in their rage,  
Pleased I recount; how suit with glory's charms  
Two mighty Monarchs met in adverse arms,  
Sable & white: assist me to explore,  
Ye Serian Nymphs, what here was sung before.  
No path appears; yet resolute I stray  
Where youth undaunted bids me force my way.  
O'er rocks & chiffs while I of Lash pursue,  
Guide me, Ye Nymphs, with your unerring cue.  
For you of rise of this diversion know,  
You first were pleas'd in Italy to show  
This studious sport: from Scævus was its name,  
The pleasing record of your Sisters' fame.

When I've through Ethiopia's parch'd extent  
To groves & haptals of Ad Ocean went,  
Each God was there; & Mirth & Joy around  
To shores remote diffus'd their happy sound

FROM THE AUTHOR OF "THE VICAR OF WAKEFIELD"

597 GOLDSMITH (OLIVER). A. L. s., 1 p., 4to. Undated. Endorsed in pencil "To Mrs. Johnson." Tipped and bound in light brown limp straight-grain morocco, with engrossed transcription.

AN EXCEEDINGLY RARE AUTOGRAPH.

*"Dear Madam: I sent word to Doetor Keay of Chester to pay Faulkener a guinea. I received no answer from him but I believe it is paid. I shall write again to-night. If you chuse I will return you the guinea."*

[SEE ILLUSTRATION]

2100.  
*Dear Madam*

*I sent word to Doctor Keay of  
Chester to pay Faulkener a guinea  
I receiv'd no answer from him but  
I believe it is paid. I shall write again  
to night. If you chuse I will return  
you the guinea*

*I am your  
humble servant*

*Oliver Goldsmith*

REDUCED FACSIMILE OF GOLDSMITH LETTER

[NUMBER 597]

## AUTOGRAPH LETTER OF GOLDSMITH

598 GOLDSMITH (OLIVER). Autograph Letter in the third person, 1 p., 4to. Undated. To Mr. J. Craddock.

AN IMPORTANT LETTER IN AN EXCEEDINGLY RARE AUTOGRAPH.

100-  
"Mr. Goldsmith's best respects to Mr. Craddock, when he ask'd him to day he quite forgot an engagement of above a weeks standing which has been made purposely for him, he feels himself quite uneasy at not being permitted to have his instructions upon those parts where he must necessarily be defective. He will have a rehearsal on Monday; when if Mr. Craddock would come, and afterwards take a bit of mutton chop it would add to his other obligations."

In Craddock's "Literary and Miscellaneous Memoirs," he precedes the publication of this note by commenting that "The following note seems to refer to one of his earlier productions; but I retain neither letter nor written document of any kind with a date." This note is also quoted in "The Life and Times of Oliver Goldsmith" by John Forster, and mention is made that it refers to Goldsmith's "LAMENT" for the death of the Princess Dowager of Wales, Feb. 1772, which he called "THRENODIA AUGUSTALIS."

[SEE ILLUSTRATION]

Mr. Goldsmith's best respects to Mr. Craddock  
when he ask'd him to day he quite forgot  
an engagement of above a weeks  
standing which has been made purposely  
for him, he feels himself quite uneasy at  
not being permitted to have his instructions  
upon those parts where he must necessarily  
be defective. He will have a rehearsal  
on Monday; when if Mr. Craddock would  
come, and afterwards take a bit of mutton  
chop it would add to his other obligations.  
Sunday morning.

REDUCED FACSIMILE OF IMPORTANT  
LETTER FROM GOLDSMITH

[NUMBER 598]



- 599 **GOLDSMITH (OLIVER) AND PARNELL (THOMAS).** Poems by Goldsmith and Parnell. *Woodcuts and vignettes by T. Bewick.*  
London: Printed by W. Bulmer and Co., 1795

50-  
4to, original cloth, uncut.

FIRST EDITION. PRECEDING THE TITLE-PAGE A MAGNIFICENT MEZZOTINT PORTRAIT OF GOLDSMITH has been inserted. It has been trimmed close, so that all evidence as to the artist has been lost, but it bears every characteristic of being by Valentine Green. A Broadsheet, dated Dublin, June 1, 1785, for the Proposal for printing by Subscription, the Poetical Works of Goldsmith, for the benefit of his only surviving Brother, and an A. L. s. from H. S. Conway in regard to assisting a friend of Goldsmith's, are also inlaid and inserted.

- 600 **GOSSE (EDMUND).** Life of William Congreve.

London: Walter Scott, 1888

95-  
8vo, original blue cloth, uncut (a few insignificant water-spots on the front cover). In a half blue morocco slip case.

FIRST EDITION ON LARGE PAPER. AUTOGRAPH PRESENTATION COPY, inscribed on the front end-paper: "George Meredith Esq. with very kind regards from Edmund Gosse."

**A MATCHLESS COPY OF THE FIRST EDITION OF  
"AN ELEGY IN A COUNTRY CHURCHYARD"**

- 601 **[GRAY (THOMAS).]** An Elegy Wrote in a Country Church Yard.  
*Two broad stripes of the emblems of Death on the title-page.*  
London: Printed for R. Dodsley, 1751

12,000-  
4to, contemporary boards, calf back, bound up with 6 other pieces. In a brown levant morocco solander case by Riviere.

FIRST EDITION. AN IMMACULATE COPY, owing its condition to the fact of its being bound up in the middle of a volume with other pieces.

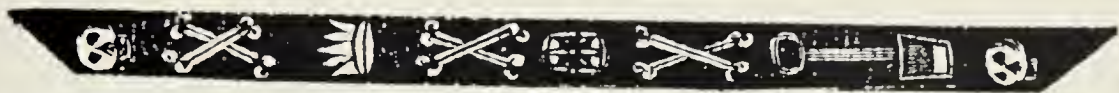
In most copies, owing to faulty press work, the final "S" in the word "Finis" is found punched out. IN THE PRESENT COPY IT IS INTACT. It is a large copy, measuring 10 3/16 by 8 1/6 inches. The pieces bound up with the Elegy, are Poems by Colley Cibber, W. Whitehead, and others.

[SEE ILLUSTRATION]

- 602 **[GRAY (THOMAS).]** An Elegy wrote in a Country Church Yard.  
The Second Edition. London: Printed for R. Dodsley, 1751

275-  
4to, polished calf, gilt back, gilt fillet borders with corner rosettes, inside dentelles, gilt edges, by Riviere. In a blue levant morocco slip case.

SECOND EDITION. CHOICE COPY. VERY RARE.



A N  
E L E G Y

W R O T E I N A  
Country Church Yard.



L O N D O N :

Printed for R. DODSLEY in *Pall-mall* ;  
And sold by M. COOPER in *Pater-noster-Row*. 1751.  
[ Price Six-pence. ]

PROBABLY THE MOST DESIRABLE COPY IN EXISTENCE

[NUMBER 601]

WITH BROADSIDE POEM BY GARRICK TO GRAY

603 GRAY (THOMAS). Odes. *Vignette on title-page.*

Printed at Strawberry-Hill, for R. and J. Dodsley, 1757

4to, stitched, uncut, blue paper wrappers of a later period added for protection. In a cloth case.

FIRST EDITION. RARE UNCUT COPY, with the name "Illissus" on page 8, next to the last line, changed in later editions to "Ilissus," and without the comma after "Swarm," on page 16, next to the last line.

LAI'D IN IS THE BROADSIDE POEM BY GARRICK, of "To Mr. Gray on his Odes," 2 pp., 4to. of which it is said only six copies were printed. This is the first book issued by Horace Walpole's Press at Strawberry-Hill.

604 GRAY (THOMAS). Poems. London: Printed for J. Dodsley, 1768

8vo, old boards, calf back (some leaves stained, inner joints split, new label).

FIRST COLLECTED EDITION, WITH THE HALF-TITLE.

605 [GRAY (THOMAS).] Ode Performed in the Senate-House at Cambridge, July 1, 1769, at the Installation of his Grace Augustus-Henry Fitzroy, Duke of Grafton, Chancellor of the University. Set to Music by Dr. Randal, Professor of Music.

Cambridge: Printed by J. Archdeacon, 1769

4to, original marbled wrappers (recased and rebacked). In a cloth case.

FIRST EDITION. VERY SCARCE. CHOICE COPY.

AUTOGRAPH LETTER OF THOMAS GRAY

606 GRAY (THOMAS). A. L. s., 1 p., 4to. York, Sat: Oct: 31, 1767. To the Revd. Mr. Brown, President of Pembroke Hall. Second sheet inlaid.

"The Doctor & I came hither on Saturday last: he return'd on Wednesday, & I set out for London (pray for me!) at ten o'clock tomorrow night . . . Pa is in London with his Brother, who is desperate: if he dies, we shall not be a shilling the better, so we are really very sorrowful," etc.

[SEE ILLUSTRATION]



Dear J<sup>r</sup>

York. Sat: 31. Oct: 1767.

I have received a letter from Howe, another from M<sup>r</sup> Beattie, & a third, w<sup>ch</sup> was a printed Catalogue, from London. the parcel sent to Cambridge was a set of Algarotti's works for your Library, w<sup>ch</sup> need not be impatient, if it remain unopen'd, till I come. the Doctor & I came hither on Saturday last: he return'd on Wednesday, & I set out for London (pray for me!) at ten o'clock — to-morrow night. you will please to direct to me, at Roberts's, as usual, & when it is convenient I shall be glad of my Bill. I will trouble you also to give notice of my motions to Miss Antrobus, as soon as you can.

There has been L<sup>d</sup> Holdernghem ~~at York~~, since I was here; & here actually is M<sup>r</sup> Weddell, who enquires after you. Pats is in London with his Brother, who is desperate: if he dies, we shall not be a shilling the better, so we are really very sorrowful. Mason desires his love to you. Adieu! the Minster-bell rings! I am ever Yours. J.  
I rejoice greatly at M<sup>r</sup> Weddell's good luck.

## THE POET GRAY'S COPY

- 607 [GRAY (THOMAS).] Quarles (Francis). *The Shepherds Oracles: Delivered in certain Eglogues. Engraved frontispiece by William Marshall.* London: Printed by M. F. for John Marriot and Richard Marriot, 1646

Small 4to, old calf (some scorings).

FIRST EDITION. THE POET GRAY'S COPY, with his autograph "*Tho: Gray*" on the engraved frontispiece. This has a four-page preface "To the Reader," which is attributed to Walton. With the Lancelot Charles Lee and William Harris Arnold bookplates.

[SEE ILLUSTRATION]



REDUCED FACSIMILE OF TITLE-PAGE

[NUMBER 607]

- 608 [GRAY (THOMAS).] Designs by Mr. R. Bentley, for Six Poems by Mr. T. Gray. *6 brilliant full-page plates engraved by Grignion and Muller, together with vignettes.*

London: Printed for J. Dodsley, 1765

Folio, original boards (worn and shaken, with edges a little frayed), uncut. In a cloth case.

LARGE PAPER COPY. A manuscript transcript of "Stanzas addressed to Mr. Bentley by Mr. Gray" has been pasted on the inside front cover by a former owner. The illustration to "A Long Story" contains a portrait of Gray, one of the very few in existence.

150.-

FIFTH SESSION

NUMBERS 609-748

- 609 GUTENBERG BIBLE. Biblia Sacra Latina [commonly called the Vulgate]. Gothic characters, double columns, 42 lines to the page. A Genuine Perfect Leaf, containing the last portion of Chapter IV, Chapter V, and the first portion of Chapter VI of the Book of Deuteronomy. *With head-line in capitals, and two initials, in alternate red and blue manuscript characters; rubrication marks throughout.*

[Moguntiae (Mainz): Jo. Gutenberg et Jo. Fust, 1450-55] Folio, black morocco, blind tooled. In a slip case.

A LEAF FROM THE FIRST BOOK PRINTED FROM MOVABLE TYPE AND THE EDITIO PRINCEPS OF THE HOLY BIBLE. This leaf is bound, with a specially prepared title-page, and a Bibliographical Essay by A. Edward Newton. These preliminary pages were printed under the direction of Bruce Rogers, at the shop of William Edwin Rudge.

- 610 [HABINGTON (WILLIAM).] Castara. The first part [and: The second part]. *Device on title-pages.*

London: Printed by Anne Griffin for William Cooke, 1634

4to, polished calf, with the Bridgewater Arms stamped in blind on the sides, gilt fillets (paginations occasionally trimmed into).

FIRST EDITION. FIRST ISSUE. The work is divided into two parts, with separate title-pages, but the pagination is consecutive throughout. In the First Issue, the final leaf L4 is blank; in the Second Issue this leaf contains a note by the printer, followed by the Errata. The present copy has had the blank removed, and the leaf with the note and Errata pasted in. With the Bridgewater Library and the Beverly Chew bookplates.

- 611 HALL (JOHN). Poems. *Engraved frontispiece portrait of the author by William Marshall.* Cambridge: Printed by Roger Daniel, 1646

16mo, citron crushed levant morocco; scrolls, flowers, and ornaments inlaid in green and red levant morocco, richly tooled in gilt, gilt edges, by Riviere (frontispiece remargined and slightly repaired).

FIRST EDITION. The frontispiece, present in this copy, is seldom found in the book. The second part, with separate title-page, "The Second Booke of Divine Poems. By J. H. London: Printed by E. G. for J. Rothwell, 1647" is now EXTREMELY SCARCE. The pagination is consecutive throughout, as are also the signatures. With the M. C. D. Borden and Beverly Chew bookplates.



PRESENTATION COPY FROM THE AUTHOR  
WITH AUTOGRAPH LETTERS

612 HALLAM (ARTHUR HENRY). Poems by A. H. Hallam.  
[At end]. London: Printed by Littlewood and Co.,  
n.d. [1830]

12mo, purple straight-grain morocco, gilt edges.

THE PRIVATELY PRINTED FIRST EDITION, so rare, that Dr. Wise describes his own copy as one of only two copies "at present known to have survived."

The Ashley Library Catalogue description of this volume is:

1000 -  
"It is well known that when in 1830 Tennyson published his 'Poems, Chiefly Lyrical,' the original intention had been to produce a joint volume consisting of poems by the two friends Alfred Tennyson and Arthur Hallam. But after the whole was in type the latter's father intervened, with the result that Tennyson's portion of the proposed volume was published alone, and Hallam's portion was suppressed. But before the types were distributed a handful of copies were struck off for private circulation, precisely as was done three years later in the case of Tennyson's 'The Lover's Tale'."

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on a fly-leaf: "J. M. Gaskell, from his affecte. friend, the Author."

Tipped on another fly-leaf is an A. L. s. from the author to Mrs. Gaskell, while laid in, is an A. L. s. from Henry Hallam to the Bishop of Oxford, accepting an invitation to breakfast to meet his very old friend Mr. Unwin. Further laid in, is an A. L. s. from Dr. Thomas J. Wise, regarding this book. On the book-plate of Charles George Milnes Gaskell, is the following signed inscription (initials):

"Presentn. from author to my father. Printed privately 1830. See next page autograph letter of Mr. Hallam to my grandmother. Very rare. C.G.M.G."

WITH AN ORIGINAL COMPOSITION IN VERSE

613 HALLAM (ARTHUR H.). A. L. s., 3 pp., 4to. Hastings, [July 15, 1831]. To Edward Moxon.

70. -  
A FINE AND IMPORTANT LETTER, written to Moxon on hearing that he has become the publisher of "The Englishman's Magazine."

"My friend Milnes, writes me word, that you are anxious to procure something from the pen of Alfred Tennyson for the ensuing number. I will write to him immediately on the subject . . . Meantime I send you a sonnet of his which I have by me, and which pleases me much both as a curious metrical experiment and a piece of rich poetic feeling," etc. Then follows the sonnet by Tennyson, beginning:

"Check every outflash, every under sally,  
Of thought and speech; speak low, and give up wholly  
Thy spirit to mildminded Melancholy;  
This is the place."

"P.S. I will fill up this page with a trifle of my own composition which you may publish, if you think it worth." It begins:

"I see her now, an elfin shape,  
That makes the air seem full of light  
And brings in thoughts of pleasant might  
About fair serpent forms, that leap  
Among the flowers in warm Brazil," etc.

- 05.- 614 **HARDY (THOMAS).** How I Built Myself a House. In Chambers's Journal" for March 18, 1865. London, 1865

Imp. 8vo, unstitched. In a cloth folder.

THE FIRST APPEARANCE OF HARDY'S FIRST PUBLISHED WORK.

#### A FINE COPY OF HARDY'S FIRST BOOK

- 615 **HARDY (THOMAS).** Desperate Remedies. A Novel. London: Tinsley Brothers, 1871

800.- 3 vols., 12mo, original red cloth, uncut (front inner hinge of vol. 3 split; name stamp on title-page of vol. 3, and some ink spots on covers). In a blue half morocco slip case.

FIRST EDITION OF HARDY'S FIRST BOOK. EXTREMELY RARE.

- 75.- 616 [**HARDY (THOMAS).**] Under the Greenwood Tree. A Rural Painting of the Dutch School. London: Tinsley Brothers, 1872

2 vols., 12mo, original green cloth, uncut (inner joints split). In a blue half morocco slip case.

FIRST EDITION.

- 50.- 617 **HARDY (THOMAS).** A Pair of Blue Eyes. In "Tinsley's Magazine," for Sept. 1872 to July 1873, inclusive. *Frontispieces.* London, 1872-3

8vo, boards, buckram back, original cover of the first part bound in.

THE FIRST APPEARANCE OF THIS NOVEL, being the extracted sheets from the various numbers of the Magazine. With the C. S. Millard bookplate.

- 350.- 618 **HARDY (THOMAS).** A Pair of Blue Eyes. A Novel. London: Tinsley Brothers, 1873

3 vols., 12mo, original green cloth (rubbed, new end-papers), uncut. In a half dark blue morocco slip case.

FIRST EDITION. This copy has the yellow end-papers, green cloth covers, and the Tinsley advertisements at the end of vol. 3. In this copy, on page 5 of vol. 2, last line, the letter "c" of the word "clouds" has dropped down and is impressed beneath the line. In the McCutcheon copy, according to the catalogue, the "c" had dropped out entirely.

ORIGINAL MANUSCRIPT OF TWELVE CHAPTERS  
OF "A PAIR OF BLUE EYES"

- 619 **HARDY (THOMAS).** Original Autograph Manuscript of a portion of "A Pair of Blue Eyes," written on 160 pp., 4to. In a blue levant morocco solander case, by Riviere.

34000.-  
"A Pair of Blue Eyes" originally appeared in "Tinsley's Magazine" during 1872-3 and this is the manuscript used by them. Undoubtedly the rest of the manuscript was destroyed. The present manuscript consists of pages 1-63 (there are also pages 36A and 44A); pages 64-112, and pages 212-258 (there are also pages 106A, and 212A, but page 243 is missing, and pages 81 and 82 are in another hand, probably Mrs. Hardy's). Page one is the title-page and page two "Names of the Persons" all in Hardy's writing. In all there are 156 pages in Hardy's writing, and on many of the leaves he has written a few lines of additions on the other sides.

A comparison between the manuscript and the printed book as issued in the Wessex Edition, shows some interesting differences in the text, the most noticeable being the revision in Chapter I. The Introductory paragraph is entirely omitted, and at least two pages of the opening scene are cut out.

While this manuscript is incomplete, there is every reason to believe that the remainder is irrecoverably lost and that this is THE MOST COMPLETE MANUSCRIPT OF THIS NOVEL THAT CAN EVER BE POSSESSED.

For many years this manuscript was in the possession of the late John Lane.

[SEE ILLUSTRATION]

- 15.- 620 **HARDY (THOMAS).** Desperate Remedies.  
New York: Henry Holt and Company, 1874

12mo, original yellow cloth.

FIRST AMERICAN EDITION. "Author's edition" on copyright page.

- 600 - 621 **HARDY (THOMAS).** Far From the Madding Crowd. *With 12 illustrations.*  
London: Smith, Elder & Co., 1874

2 vols., 8vo, original green cloth, uncut (a few slight foxings). In a half dark green levant morocco book-shaped slip case.

FIRST EDITION, with the word "Sacrament" in the top line of page 2 of vol. 1. With the George E. Cower bookplate.

- 225.- 622 **HARDY (THOMAS).** The Hand of Ethelberta. A Comedy in Chapters. *With 11 illustrations.*  
London: Smith, Elder, & Co., 1876

2 vols., 8vo, original terra cotta cloth (a little rubbed), uncut. In a half dark blue morocco slip case.

FIRST EDITION.

- 300 - 623 **HARDY (THOMAS).** The Return of the Native. *With frontispiece map.*  
London: Smith, Elder, & Co., 1878

3 vols., 12mo, original brown cloth (a little rubbed), uncut. In a half dark blue morocco slip case.

FIRST EDITION, without the closing quotation mark after "A Pair of Blue Eyes" on the title-page of vol. 1. The closing quotation mark and full stop to the quoted verse on the same title-page are also wanting.

- 190.- 624 **HARDY (THOMAS).** The Trumpet-Major. A Tale.  
London: Smith, Elder & Co., 1880

3 vols., 12mo, original red cloth (vol. 1 slightly shaken). In a half dark blue morocco slip case.

FIRST EDITION. NICE CLEAN COPY. With the Edward J. Dent bookplate.



[Address proof - T. Hardy Esq

4 Colbridge Place

Westbourne Park.

64

A Pair of Blue Eyes.

[Thistle's Mag: October.]

By the author of 'Under the Greenwood Tree', 'Desperate Remedies',

Chapter VI.

"Fare thee well a while!"

Written

Simultaneously with the conclusion of Stephen's remark, the sound of the closing of an external door ~~and the footstep~~ ~~of a person~~ in their immediate neighbourhood reached Elfrida's ears. It came from the further side of the wing containing the illuminated room. She then discerned by the aid of the dusky departing light a ~~figure~~ figure, whose sex was undistinguishable walking down the gravelled path by the portico towards the river. The figure grew fainter, & vanished under the trees.

Mr. Francourt's voice was heard calling out their names from a distant corridor in the body of the building. They retraced their steps & found him with his coat buttoned up & his hat on, awaiting their advent in a mood of self-satisfaction at having brought his search to a <sup>successful</sup> ~~successful~~ close. The carriage was brought round, & without further delay the trio drove away from the mansion, under the echoing gateway arch, & along by the leafless sycamores, as the stars began to kindle their trembling lights behind the maze of branches & twigs.

625 HARDY (THOMAS). Fellow-Townsmen.

New York: Harper & Brothers, 1880

80. ✓  
32mo, original green cloth.

FIRST APPEARANCE IN BOOK FORM, in "Harper's Half-Hour Series." It originally appeared *The New Quarterly Magazine*, April, 1880, and was reprinted in "Wessex Tales," 1888. This edition in all probability antedates the Seaside Library issue of the same year, as being the first separate printing.

ONE OF THE VERY RARE EARLIEST ISSUE

626 HARDY (THOMAS). A Laodicean; or, The Castle of the De Stancys.

2000 ✓  
London: Sampson Low, Marston, etc., 1881

3 vols., 12mo, original slate cloth, some edges untrimmed (labels removed from front covers, and vol. 3 slightly shaken). In a half dark blue morocco slip case.

FIRST EDITION. EARLIEST ISSUE, without the word "or" on the half-title of vol. 1. A single copy with this omission is mentioned by Webb, and described by him as probably a very early issue. The present is another copy with that omission.

627 HARDY (THOMAS). Two On a Tower. A Romance.

170. ✓  
London: Sampson Low, Marston, etc., 1882

3 vols., 12mo, original green cloth, uncut (vol. 1 slightly shaken and labels removed from front covers). In a half dark blue morocco slip case. Name on end-paper of first volume.

FIRST EDITION.

628 HARDY (THOMAS). The Romantic Adventures of a Milkmaid. A Novel. *Illustrated*.

150. ✓  
New York: Harper & Brothers, 1883

4to, wire stitched. In a half dark blue levant morocco slip case.

FIRST AMERICAN EDITION. IN SUPERB CONDITION. Harper's Franklin Square Library, No. 322, which preceded the Munro Seaside Edition by many months. This is the first SEPARATE PUBLICATION appearing shortly after its appearance in "Harper's Weekly," June 23 to August 4, 1883. The story first appeared in England in the Summer Number of "The Graphic," 1883, and did not appear in book form until its appearance in "A Changed Man," 1913.

There are six known issues of this work by different New York publishers, namely: this, the First Separate Publication, or First American Edition, in Harper's Franklin Square Library, June 29, 1883; the Second was in Munro's Seaside Library, July 14, 1883; the Third was in Lovell's Library, Vol. 4, No. 157, August 7, 1883; the Fourth was also a Munro issue, Dec. 15, 1883; the Fifth, published January 1884, was the one named in John Lane's Bibliography as First American Edition; the Sixth was the one published in New York by Munro, which bore no date and was issued in decorated cloth.

629 HARDY (THOMAS). The Romantic Adventures of a Milkmaid. A Novel.

10. ✓  
New York: George Munro's Sons, [1883]

12mo, original blue wrappers (bottom of back slightly worn). In a half blue morocco slip case.

FOURTH AMERICAN EDITION. Munro's Seaside Library, No. 139, issued Dec. 15, 1883.

A WEDDING-PRESENT FROM THOMAS HARDY  
WITH INSCRIPTION AND NOTE

630 HARDY (THOMAS). *Far from the Madding Crowd*. New Edition.  
London: Sampson Low, Marston, Searle & Rivington, 1885

12mo, buff morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges (back discolored).

25. AUTOGRAPH PRESENTATION COPY, GIVEN BY THOMAS HARDY TO PEARCE EDGCUMBE, AS A WEDDING-PRESENT, AND SPECIALLY BOUND FOR THAT PURPOSE. Inscribed on the fly-leaf: "*To E. R. Pearce Edgcumbe: From Thomas Hardy.*" Inserted at the end is an A. L. s., written on a small card, undated, from Hardy to Pearce Edgcumbe which reads: "*Dear Mr. Pearce Edgcumbe: I send herewith the belated wedding-present, which has been lying in my cupboard ever since it came back from the binder's. Thanks for the memento of my namesake. Yours sincerely Thomas Hardy.*" Inserted in the front is a woodcut portrait of the author.

[SEE ILLUSTRATIONS]

To  
E. R. Pearce Edgcumbe:  
From  
Thomas Hardy.

Dear Mr Pearce Edgcumbe:

I send herewith the belated  
wedding-present, which has been  
lying in my cupboard ever since it  
came back from the binder's.

Thanks for memento of my  
namesake. Yours sincerely  
Thomas Hardy.

FACSIMILES OF THE INSCRIPTION AND LETTER

[NUMBER 630]



- 220.-  
631 HARDY (THOMAS). The Mayor of Casterbridge: The Life and Death of a Man of Character. London: Smith, Elder & Co., 1886

2 vols., 12mo, original blue cloth, uncut (rubbed, library labels removed from covers, and some slight foxings). In a half dark blue morocco slip case.  
FIRST EDITION.

- 175.-  
632 HARDY (THOMAS). The Woodlanders.

London: Macmillan and Co., 1887

3 vols., 12mo, original green pebbled cloth, uncut. In a half dark blue morocco slip case.  
FIRST EDITION.

#### PRESENTATION COPY TO FREDERIC HARRISON

- 2800.-  
633 HARDY (THOMAS). Wessex Tales. Strange, Lively, and Common-place. London: Macmillan and Co., 1888

2 vols., 12mo, original green cloth, uncut. In a half dark green morocco book-shaped slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*To Frederic Harrison Esq. from Thomas Hardy. May, 1888.*" With a monogram bookplate on the half-title.

[SEE ILLUSTRATION]

76

Frederic Harrison Esq  
from  
Thomas Hardy.

May. 1888.

[NUMBER 633]

- 300.-  
634 HARDY (THOMAS). Wessex Tales. Strange, Lively, and Common-place. London: Macmillan and Co., 1888

2 vols., 12mo, original green cloth, uncut. In a half dark blue morocco slip case.  
FIRST EDITION. FINE COPY.

- 30.-  
635 HARDY (THOMAS). The Melancholy Hussar. In "Three Notable Stories." London: Spencer Blackett, 1890

12mo, original gray cloth (shaken).

FIRST EDITION. The Three Stories are: "Love and Peril" by the Marquis of Lorne; "To Be, or Not to Be," by Mrs. Alexander; "The Melancholy Hussar," by Thomas Hardy.

- 55-  
636 **HARDY (THOMAS).** *A Group of Noble Dames.*  
London: James R. Osgood, McIlvaine, and Co., [1891]  
12mo, original light brown cloth, uncut.  
FIRST EDITION.

00.  
637 **HARDY (THOMAS).** *Tess of the D'Urbervilles. A Pure Woman.*  
London: James R. Osgood, McIlvaine and Co., [1891]  
3 vols., 12mo, original yellow cloth, gilt decorated, uncut (vol. 2 shaken, and inner joints cracked). In a dark blue half morocco slip case.  
FIRST EDITION.

**PRESENTATION COPY TO THE EARL OF PEMBROKE**

- 59-  
638 **HARDY (THOMAS).** *Life's Little Ironies. A Set of Tales, with some Colloquial Sketches entitled A Few Crusted Characters.*  
London: James R. Osgood, McIlvaine & Co., [1894]

12mo, original green cloth. In a half red levant morocco slip case.  
FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*To the Earl of Pembroke From Thomas Hardy, Feb: 1894.*"

[SEE ILLUSTRATION]

To  
The Earl of Pembroke:  
From  
Thomas Hardy.

Feb: 1894.

[NUMBER 638]

- 5-  
639 **HARDY (THOMAS).** *Life's Little Ironies. A Set of Tales, with some Colloquial Sketches entitled A Few Crusted Characters.*  
London: James R. Osgood, McIlvaine & Co., [1894]

12mo, original green cloth.  
FIRST EDITION.

**WITH THE AUTOGRAPH OF THOMAS HARDY**

- 00.-  
640 **HARDY (THOMAS).** *Jude the Obscure. With an etching by H. Macbeth-Raeburn and a Map of Wessex.*  
London: Osgood, McIlvaine and Co., [1896]

12mo, original green cloth, uncut (back inner joint split).  
FIRST EDITION. With the Autograph of Thomas Hardy on the verso of the title for the frontispiece.

10. -  
641 **HARDY (THOMAS).** The Spectre of the Real. By Thomas Hardy and Florence Henniker. In "In Scarlet and Grey." Stories of Soldiers and others, by Florence Henniker. *Pictorial title-page.*

London: John Lane, 1896

12mo, original red cloth, uncut.

FIRST EDITION. One of the "Keynotes Series." The tale by Hardy and Florence Henniker occupies pages 164 to 208.

PRESENTATION COPY TO RICHARD LE GALLIENNE

- 642 **HARDY (THOMAS).** The Well-Beloved. A Sketch of a Temperament. *With an etching by H. Macbeth-Raeburn and a Map of Wessex.*  
London: Osgood, McIlvaine and Co., [1897]

12mo, original green cloth, uncut. In a half green morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*Richard le Gallienne: from Thomas Hardy. March: 1897.*" With the Le Gallienne bookplate.

[SEE ILLUSTRATION]

1200. -  
Richard le Gallienne:

from

Thomas Hardy.

March: 1897.

[NUMBER 642]

18. -  
643 **HARDY (THOMAS).** The Well-Beloved. A Sketch of a Temperament. *With an etching by H. Macbeth-Raeburn and a Map of Wessex.*  
London: Osgood, McIlvaine and Co., [1897]

12mo, original green cloth, uncut (slightly shaken).

FIRST EDITION.



A CHRISTMAS GIFT TO PEARL CRAIGIE

644 HARDY (THOMAS). Wessex Poems and Other Verses. *With 30 illustrations by the author.*

[London and New York: Harper & Brothers, 1898]

8vo, original green cloth, uncut.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the fly-leaf: "*To Pearl Craigie with the best wishes of Thomas Hardy. Christmas, 1898.*"

[SEE ILLUSTRATION]

250. —

To Pearl Craigie:  
with the best wishes of  
Thomas Hardy.

Christmas: 1898.

[NUMBER 644]

645 HARDY (THOMAS). Wessex Poems and Other Verses. *With 30 illustrations by the author.*

[London and New York: Harper & Brothers, 1898]

12mo, white cloth gilt, gilt edges (cover somewhat soiled).

FIRST EDITION. ONE OF THE COPIES APPARENTLY BOUND FOR PRESENTATION PURPOSES. RARE.

0. —

645A HARDY (THOMAS). Poems of the Past and the Present.

[London and New York: Harper & Brothers, 1902]

12mo, original green cloth, uncut (small bookplate removed, and back inner joint split).

FIRST EDITION.

0. —

WITH AN INSCRIPTION CONCERNING THE  
CRITICISMS OF THIS BOOK WHICH CAUSED  
HARDY TO ABANDON NOVEL WRITING

646 HARDY (THOMAS). *Jude the Obscure. With a Map of Wessex*  
London: Macmillan and Co., 1903

12mo, original blue cloth, uncut. In a morocco bound cloth slip case.

INSCRIBED BY HARDY ON THE FLY-LEAF:

*"The criticisms which this story received in England & America were a monumental illustration of the crass Philistinism of the two Countries, & were limited to about 20 pages out of more than 500. It was left to the French & Germans to discover the author's meaning, through the medium of indifferent translations. Thomas Hardy. October: 1904."*

[SEE ILLUSTRATION]

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indifferent translations.*

*Thomas Hardy.*

*October: 1904*

REDUCED FACSIMILE OF INSCRIPTION

[NUMBER 646]

WITH THE FIRST TITLE-PAGE DATED  
"1903"

647 HARDY (THOMAS). *The Dynasts. A Drama of the Napoleonic Wars, in Three Parts, Nineteen Acts, & One Hundred and Thirty Scenes.*  
London: Macmillan and Co., 1903-6-8

3 vols., 12mo, original green cloth, uncut. In a half green levant morocco book-shaped slip case.

FIRST EDITION. THE EXCESSIVELY RARE FIRST ISSUE, WITH THE TITLE-PAGE OF THE FIRST VOLUME DATED 1903. A pencil note on the inside front cover states that on the authority of Mr. E. Gosse "ONLY 12 COPIES DONE."

- 648 **HARDY (THOMAS).** The Dynasts. A Drama of the Napoleonic Wars, in Three Parts, Nineteen Acts, & One Hundred and Thirty Scenes. London: Macmillan and Co., 1940-6-8

3 vols., 12mo, original green cloth, uncut. In a half dark blue morocco slip case. FIRST EDITION, Second issue, with the date of the inserted title-page of the first volume, 1904.

On the half-title of the first volume is the following inscription in pencil: "*Austin H. Johnson. Jan. 12, 1904. day of publication.*"

- 649 **HARDY (THOMAS).** Life's Opportunity. In "Wayfarer's Love." Contributions from Living Poets. Edited by the Duchess of Sutherland. Westminster: Archibald Constable & Co., 1904

Small 4to, original green cloth, gilt pictorial decoration by Walter Crane, uncut. FIRST EDITION. Hardy's poem of four stanzas appears here for the first time, on page 16. Among the other contributors are Masfield, Hewlett, Dobson, Yeats, Maeterlinck, and others.

- 650 **HARDY (THOMAS).** Select Poems of William Barnes. Chosen and Edited, with a Preface and Glossarial Notes, by Thomas Hardy. Portrait. London: Henry Frowde, 1908

16mo, limp cloth.  
FIRST EDITION.

- 651 **HARDY (THOMAS).** Time's Laughingstocks and Other Verses. London: Macmillan and Co., 1909

12mo, original green cloth, uncut.

FIRST EDITION. Laid in is an A. L. s. by Hardy, dated 21: 11: 03, to the North American Review Co.

"*I return the receipt for £20, with thanks. You will perceive that I have made it 'serial copyright for a year'—this being all I was able to offer in sending the MS., so that I have imagined the printed terms of form for signing to be an oversight,*" etc.

#### ONE OF TEN COPIES

- 652 **HARDY (THOMAS).** The Convergence of the Twain. (Lines on the loss of the "Titanic.") London: Macmillan and Co., 1912

12mo, original blue boards, uncut, paper label. In a half brown levant morocco slip case.

FIRST EDITION IN BOOK FORM. NUMBER 7 OF 10 COPIES, signed by the Printers, Richard Clay & Sons. Opposite the title-page is printed a letter from Thomas Hardy authorizing this edition. With the John Quinn bookplate.

- 653 **HARDY (THOMAS).** A Changed Man. The Waiting Supper, and Other Tales, concluding with The Romantic Adventures of a Milkmaid. Frontispiece. London: Macmillan and Co., 1913

12mo, original green cloth.  
FIRST EDITION.

- 654 **HARDY (THOMAS).** Satires of Circumstances. London: Macmillan and Co., 1914

12mo, original green cloth, uncut.  
FIRST EDITION.



- 8.- 655 **HARDY (THOMAS)**. Selected Poems. *Photogravure portrait on title-page*. London: Macmillan and Co., 1916

16mo, original blue cloth, uncut.  
FIRST EDITION. Golden Treasury Series.

ONE OF TWELVE COPIES SIGNED BY THOMAS HARDY

- 170.- 656 **HARDY (THOMAS)**. Souvenir Programme. Wessex Scenes from "The Dynasts" Specially adapted and augmented for the Red Cross Performances at the Corn Exchange, Dorchester . . . on Wednesday and Thursday, December 6th and 7th, 1916, by the Hardy Players of the Dorchester Debating and Dramatic Society. *Portrait and illustrations*. [Dorchester: Henry Ling, 1916]

4to, limp board wrappers, title within gilt borders.

NUMBER 8 OF AN EDITION LIMITED TO 12 COPIES AUTOGRAPHED BY THOMAS HARDY.

- 1250 657 **HARDY (THOMAS)**. Moments of Vision and Miscellaneous Verses. London: Macmillan and Co., 1917

12mo, original green cloth, uncut.  
FIRST EDITION.

- 750 658 **HARDY (THOMAS)**. Collected Poems. *Portrait*. London: Macmillan and Co., 1919

Thick 12mo, original green cloth, uncut.  
FIRST EDITION.

- 750 659 **HARDY (THOMAS)**. Late Lyrics and Earlier, with Many Other Verses. London: Macmillan and Co., 1922

12mo, original green cloth, uncut.  
FIRST EDITION.

- 2500 660 **HARDY (THOMAS)**. The Famous Tragedy of the Queen of Cornwall at Tintagel in Lyonesse. A New Version of an Old Story arranged as a Play for Mummers. *Frontispiece*. London: Macmillan and Co., 1923

8vo, original green cloth, with the jacket containing a facsimile of the Author's MS. of the title-page.

FIRST EDITION. ACCOMPANYING THIS VOLUME IS THE AUTHORIZED PROGRAMME OF THE ABOVE PLAY, which was produced at the Corn Exchange, Dorchester, on November 28-9-30, 1923, and constituted the first performance on any stage of the Hardy Players. It is a 4-leaf pamphlet, enclosed within blue wrappers, and contains the cast for this play as well as two others, "O Jan! O Jan! O Jan!", and "The Play of St. George."

GALLEY PROOFS, WITH A LETTER FROM HARDY

- 500.- 661 **HARDY (THOMAS)**. Two Galley Proofs of "The Tramp's Tragedy," each 24 inches in length.

Folded to square 16mo. In a half blue levant morocco slip case.

ACCOMPANYING THESE GALLEY PROOFS IS THE ORIGINAL AUTOGRAPH LETTER FROM HARDY, IN WHICH HE SUGGESTS THAT THE TITLE OF THE POEM BE CHANGED TO "THE TRAMPWOMAN'S TRAGEDY." The A. L. s., 2 pp., 8vo, dated Dorchester, September 14, 1903, to David C. Munro, reads in part: "*Herewith I return the corrected proof of 'The Trampwoman's Tragedy'—a more specific title that I have adopted lest the old one should have been used before by somebody or other,*" etc.

ORIGINAL AUTOGRAPH MANUSCRIPT OF POEM  
"THE TRAMP'S TRAGEDY"

662 **HARDY (THOMAS)**. Original Autograph Manuscript of "The Tramp's Tragedy," written on 5 pp., folio, with occasional corrections in ink and pencil. In a red levant morocco slip case.

THE COMPLETE ORIGINAL MANUSCRIPT, SIGNED. Finely written on one side of five sheets of paper, with 14 lines of footnotes at the end. This poem originally appeared in the "North American Review" for November, 1903, with the title altered at Hardy's suggestion to "The Trampwoman's Tragedy." A note in parenthesis beneath the title reads: "*(The incidents on which this tale is based occurred in 1827.)*"

[SEE ILLUSTRATION]

The ghost of him I'd die to kiss  
Rose up, & said: "O Tell me this!  
Was no child mine, or was it his?  
Speak, that I rest may find!"

xiii

O, doubt not but I told him then,  
I told him then.

That I had kept me from all men  
Since faith with him I swore.

Whereat he smiled & thinned away  
As the wind stirs ~~the~~<sup>5</sup> ~~called~~ up day....

- 'Tis past! And I alone now stay  
Haunting the Western Shore.

Thomas Hardy.

Para 1. The highness & dryness of Windwhistle Inn was impressed upon  
the writer two or three years ago, when, after climbing on a hot afternoon  
to the beautiful spot near which it stands & entering the inn for tea, he was  
informed by the landlady that none could be had, unless he would fetch water  
from a valley half a mile off. He found containing not a drop owing to its situa-  
tion. <sup>Horsemen</sup> <sup>cavalry</sup> <sup>a witness</sup> <sup>of</sup> <sup>the</sup> <sup>fact</sup> <sup>that</sup> <sup>the</sup> <sup>inn</sup> <sup>was</sup> <sup>not</sup> <sup>at</sup> <sup>all</sup> <sup>suitable</sup> <sup>for</sup> <sup>the</sup> <sup>purpose</sup> <sup>of</sup> <sup>being</sup> <sup>a</sup> <sup>resting</sup> <sup>place</sup> <sup>for</sup> <sup>the</sup> <sup>inn</sup> <sup>was</sup> <sup>not</sup> <sup>at</sup> <sup>all</sup> <sup>suitable</sup> <sup>for</sup> <sup>the</sup> <sup>purpose</sup> <sup>of</sup> <sup>being</sup> <sup>a</sup> <sup>resting</sup> <sup>place</sup> <sup>for</sup> <sup>the</sup> <sup>inn</sup> <sup>was</sup> <sup>not</sup> <sup>at</sup> <sup>all</sup> <sup>suitable</sup> <sup>for</sup> <sup>the</sup> <sup>purpose</sup> <sup>of</sup> <sup>being</sup> <sup>a</sup> <sup>resting</sup> <sup>place</sup> <sup>for</sup> <sup>the</sup> <sup>inn</sup> <sup>was</sup> <sup>not</sup> <sup>at</sup> <sup>all</sup> <sup>suitable</sup> 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<sup>suitable</sup> <sup>for</sup> <sup>the</sup> <sup>purpose</sup> <sup>of</sup> <sup>being</sup> <sup>a</sup> <sup>resting</sup> <sup>place</sup> <sup>for</sup> <sup>the</sup> <sup>inn</sup> <sup>was</sup> <sup>not</sup> <sup>at</sup> <sup>all</sup> <sup>suitable</sup> <sup>for</sup> <sup>the</sup> <sup>purpose</sup> <sup>of</sup> <sup>being</sup> <sup>a</sup> <sup>resting</sup> <sup>place</sup> <sup>for</sup> <sup>the</sup> <sup>inn</sup> <sup>was</sup> <sup>not</sup> <sup>at</sup> <sup>all</sup> <sup>suitable</sup> <sup>for</sup> <sup>the</sup> <sup>purpose</sup> <sup>of</sup> <sup>being</sup> <sup>a</sup> <sup>resting</sup> <sup>place</sup> <sup>for</sup> <sup>the</sup> <sup>inn</sup> <sup>was</sup> <sup>not</sup> <sup>at</sup> <sup>all</sup> <sup>suitable</sup> <sup>for</sup> <sup>the</sup> <sup>purpose</sup> <sup>of</sup> <sup>being</sup> <sup>a</sup> <sup>resting</sup> <sup>place</sup> <sup>for</sup> <sup>the</sup> <sup>inn</sup> <sup>was</sup> <sup>not</sup> <sup>at</sup> 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<sup>for</sup> <sup>the</sup> <sup>inn</sup>

MUCH REDUCED FACSIMILE

[NUMBER 662]

ORIGINAL AUTOGRAPH MANUSCRIPT OF STORY  
"THE DOCTOR'S LEGEND"

663 HARDY (THOMAS). Original Autograph Manuscript of "The Doctor's Legend," written on 16 pages, 4to (two leaves repaired at the back). In a dark blue levant morocco solander case.

COMPLETE AUTOGRAPH MANUSCRIPT OF THIS SHORT STORY, with occasional corrections throughout, written expressly for "The Independent" of New York, of which Bliss Carman was at this time one of the editors.

[SEE ILLUSTRATION]

1000-  
[Written expressly for The Independent.]

The Doctor's Legend

By Thomas Hardy

I

'Not more than half a dozen miles from the Wessex coast' (said the doctor) 'is a mansion which appeared newer in the last century than it appears at the present day after years of neglect & occupation by inferior tenants. It was owned by a man of five & twenty, than whom a more ambitious personage never surveyed his face in a glass. His name I will not mention out of respect to those of his blood & name who may remain or come if any such there be. In the words of a writer of that time who knew him well, he was 'one whom anything would petrify but nothing would soften'. This worthy gentleman was of so elevated & refined a nature that he never gave a penny to women who uttered bad words in their trouble & rage, or who were dirty & offensive in view of his front door. On those misguided



ORIGINAL AUTOGRAPH MANUSCRIPT OF POEM  
"NIGHT IN A SUBURB"

664 HARDY (THOMAS). Autograph Manuscript of "Night in a Suburb. (Near Tooting Common.)" 5 stanzas of seven lines each, written on 2 pp., 4to. Signed at the end and dated Sept: 1911. In a green crushed levant morocco slip case.

THE COMPLETE MANUSCRIPT, beautifully written, and in perfect state.

[SEE ILLUSTRATION]

2600. -

IV.

Though thirty years of blur and blot  
Have flown since I beheld that spot,  
And saw in curious converse there  
    Moving slowly, moving sadly,  
    That mysterious tragic pair,  
It olden look may linger on —  
All but the couple; they have gone.

V.

Whither? Who knows, indeed! . . . . And yet  
To me, when nights are weird and wet,  
Without those comrades there at tryst  
    Creeping slowly, creeping sadly,  
    That lone lane does not exist.  
Still they seem brooding on their pain,  
And will, while such a lane remain.

Sept: 1911.

Thomas Hardy.

**RELATING TO THE COPYRIGHT OF  
"UNDER THE GREENWOOD TREE"**

260. 665 **HARDY (THOMAS)**. A. L. s., 1 p., 8vo. Surbiton, November 24, 1874. To William Tinsley, his publisher.

*"One matter on which I was wishing to speak to you was my story 'Under the Greenwood Tree'. I have been thinking that this being the only one of my novels of which I do not retain the copyright, & it being also my favourite one, I should like to have it as well as the others if you have no objection to part with it," etc.*

225. 665A **HARDY (THOMAS)**. A. L. s., 2 pp., 8vo, with a P.S. on the third page. Dorchester, November 5, 1883. Recipient unnamed. Sending a story for the "Youth's Companion," entitled "Our Exploits at West Poley."

Hardy writes in part: *"In constructing the story I have been careful to avoid making it a mere precept in narrative—a fatal defect, to my thinking in tales for the young, or for the old. That it carries with it, nevertheless, a sufficiently apparent moral, will I think be admitted . . . Should you wish to give the story a second title 'A Tale of the Mendips' would suit."* The story referred to does not appear to have been noticed by Webb in his Bibliography.

**RELATING TO "TESS"**

825. 666 **HARDY (THOMAS)**. A. N. s. on card. No place, 29. 10. 91. To T. K. Macquoid.

*"I am glad you like Tess—though I have not been able to put on paper all that she is, or was, to me. Clare's character suffers owing to a mock marriage having been substituted for the seduction pure and simple of the original MS.—which I did for the sake of the Young Girl. The true reading will be restored in the volumes," etc.*

**RELATING TO "DESPERATE REMEDIES"**

625. 667 **HARDY (THOMAS)**. A. L. s., 1 p., 8vo. Dorchester, Oct. 9, 1892. Recipient not named, but evidently to a publisher.

*"On looking into 'Desperate Remedies' I find the changes made to be so slight that it is not worth while to undertake the task of revision now. They can affect neither the opinions nor the sale of the book," etc.*

200. 668 **HARDY (THOMAS)**. A. L. s., 3 pp., 8vo. Dorchester, 25:10:1908. To. Mr. Cartwright. Regarding an appointment for Mr. Cartwright to read a dramatization [of The Mayor of Casterbridge], in which he says: *" . . . you know how sceptical I am as a rule in all matters connected with the stage"* etc. With this letter are two woodcuts illustrating incidents in the story as it appeared serially, with notations on them in red pencil, by Hardy. 3 pieces.

- 669 [HARTLIB (SAMUEL).] A Discourse of Husbandrie used in Brabant and Flanders; shewing the wonderfull improvement of Land there; and serving as a pattern for our practice in this Common-Wealth. *Device on the title-page.* London, Printed by William Du-Gard, 1650

Small 4to, red crushed levant morocco, gilt inside dentelles, gilt edges, by Riviere (last two leaves slightly soiled).

FIRST EDITION, DATED 1650. EXCEEDINGLY RARE. The edition of 1651 has hitherto been considered the First Edition, and is referred to as such by Lowndes, with the information that "this work was written by Robert Child, at Hartlib's request, who corrected, revised, and published it." A FINE COPY, with original last blank leaf.

#### HAWTHORNE'S OWN COPY

- 670 HAWTHORNE (NATHANIEL). Laws of Bowdoin College, in the State of Maine. Brunswick: Printed by Joseph Griffin, 1824

8vo, original wrappers. In a half red morocco slip case.

HAWTHORNE'S OWN COPY, WITH HIS AUTOGRAPH, "*Nathaniel Hawthorne, Salem, 1924*," written on the title-page, now faint, though legible. The paper wrappers have been literally filled with scribbles by the author himself, in schoolboy fashion, having written his name thereon some seven or eight times, among other words and phrases, including printed initials, probably of some of his classmates, as one would do who was practicing penmanship. In three instances he has spelled his name "Hathorne."

#### AN UNCUT COPY OF "FANSHAWE"

- 671 [HAWTHORNE (NATHANIEL).] Fanshawe, a Tale. Boston: Marsh & Capen, 1828

12mo, original boards, uncut (back cloth strip worn, and some leaves lightly foxed, paper label torn and portion missing). In a green straight-grain morocco solander case.

FIRST EDITION OF HAWTHORNE'S FIRST BOOK, PUBLISHED ANONYMOUSLY AT HIS OWN EXPENSE AND SUPPRESSED BY HIM SOON AFTER PUBLICATION. EXCESSIVELY RARE.

On the fly-leaf is the signature of "*Susan D. Manning*," an aunt of Hawthornes, she, Susan Dingley having married the brother [Richard Manning] of Hawthorne's mother.

THE PRESENT COPY MAY THEREFORE BE CONSIDERED AS HAVING BEEN GIVEN TO HER BY HAWTHORNE, because it is scarcely probable that she would be required to purchase the first literary production of her nephew, living, in all probability, in the old homestead with him. Pasted on the inside front cover is a written document, which Hawthorne has certified as being correct, and has signed his name as Surveyor.

#### A BEAUTIFUL COPY OF THE FIRST ISSUE WITH A DOCUMENT SIGNED BY HAWTHORNE

- 672 HAWTHORNE (NATHANIEL). The Scarlet Letter, A Romance. Boston: Ticknor, Reed, and Fields, 1850

12mo, original brown cloth, uncut. In a grey cloth slip case.

FIRST EDITION. FIRST ISSUE, with the word "reduplicate" on page 21, line 20, for which the word "repudiate" was substituted in the second, although in his preface to the latter, the author asserts its publication "without change of word." The word "resuscitate" appears in subsequent issues. This copy has the two leaves of advertisement between the front end-papers. Inserted is a D. s., 1 p., oblong 12mo, dated July 29, 1848, signed by Hawthorne and others, two of whom are referred to in Hawthorne's writings, being an order from the Custom House of the District of Salem and Beverly. COPIES OF "THE SCARLET LETTER" IN SUCH FINE CONDITION AS THE PRESENT ONE ARE OF EXCEPTIONAL RARITY.



- 110.-  
673 HAYLEY (WILLIAM, Biographer of William Cowper). 2 A. L. s., 6 pp. in all, one dated June 10, 1792, to William Cowper, and the other dated [Feb. 12, 1802] To Lady Hesketh.

ACCOMPANYING THE LATTER LETTER IS AN ORIGINAL SEPIA DRAWING, 4½ by 4¾ inches, BY FLAXMAN, INTENDED FOR A MEMORIAL TABLET TO COWPER. On the third page of the same letter is a sepia drawing of another design, which Hayley notes as his own invention. This letter is signed by Hayley "Hermit." Lady Hesketh and William Hayley, both life-long friends of Cowper, wrote the Life which appeared in 1803.

- 105.-  
674 [HAYWARD (SIR JOHN).] The First Part of the Life and raigne of King Henrie the III. Extending to the end of the first yeare of his raigne. Written by I. H. *Ornaments on the title-page.*  
Imprinted at London by Iohn Wolfe, 1599

Small 4to, brown crushed levant morocco, gilt inside dentelles, gilt edges, by Riviere.

FIRST EDITION. FIRST ISSUE. The printer's ornaments on the title-page of the First Issue were replaced in the Second Issue by Wolfe's printer's mark. A FINE COPY. With the Sir Richard Newdigate armorial bookplate, and the Arbury Library book-label.

#### WITH ORIGINAL DRAWINGS BY HAYDON

- 100.-  
675 HAZLITT (WILLIAM). Table-Talk; or, Original Essays.  
London: John Warren, 1821

8vo, original boards (worn, and rebacked), uncut. In a half blue morocco slip case.

FIRST EDITION. From the library of the noted artist, B. R. Haydon, with his signature on the title-page. With original India ink drawings on inside both covers and front fly-leaf, and with notes here and there by him throughout the volume.

- 75.-  
676 [HAZLITT (WILLIAM).] Liber Amoris: or, The New Pygmalion.  
*Engraved title-page with medallion.*  
London: Printed for John Hunt, 1823

8vo, original boards, uncut (a little worn and label missing). In a half blue levant morocco slip case.

FIRST EDITION.

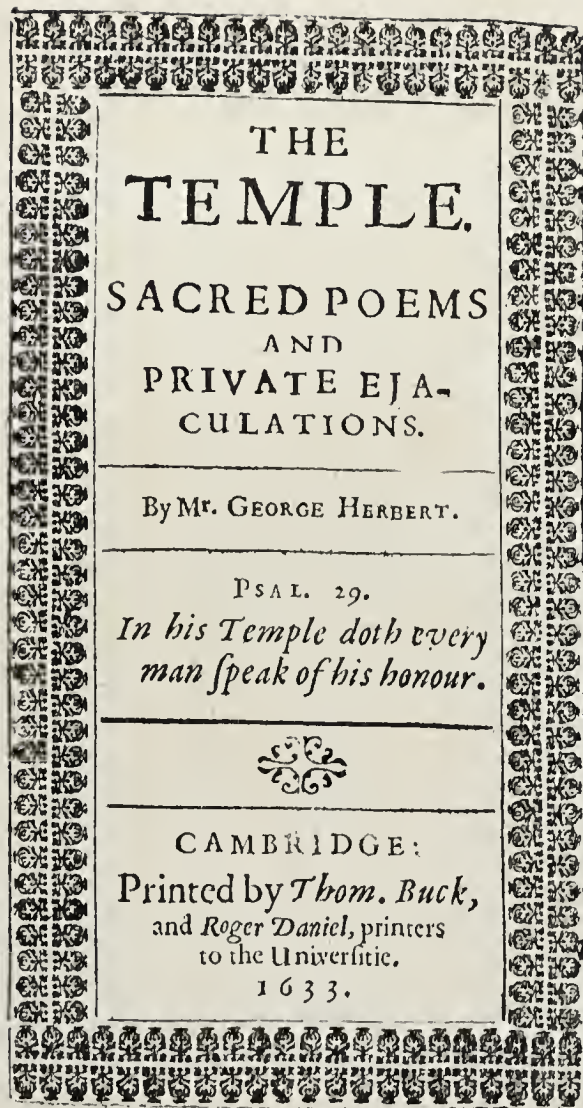
#### THE EXCESSIVELY RARE DATED ISSUE OF THE FIRST EDITION

- 1500.-  
678 HERBERT (GEORGE). The Temple. Sacred Poems and Private Ejaculations. *Title within ornamental border.*  
Cambridge: Printed by Thom. Buck, and Roger Daniel, printers to the Universitie, 1633

12mo, old calf, with the Clarke crest stamped in gilt on the back (worn, hinges weak; slight repair on the title-page, headlines trimmed into in a few instances, and occasional stains; inscriptions on the last blank page). In a maroon straight-grain morocco solander case.

FIRST (DATED) EDITION. EXCESSIVELY RARE. Three of four undated copies are known, one of which was in the Library of the late Robert Hoe of New York. The text of these has not been reset, and is identical with that of the present edition. The title-page is different, being as follows: "The/ Temple/ Sacred Poems/ and/ Private Ej-/ culations./ By Mr. George Herbert,/ late Oratour of the Uni-/ versitie/ of Cambridge./ Psal. 29./ In his Temple doth every/ man speak of his honour./ Cambridge./ Printed by Thomas Buck/ and Roger Daniel./ And are to be sold by Francis/ Green, Stationer in/ Cambridge."

[DESCRIPTION CONTINUED ON FOLLOWING PAGE]



FACSIMILE OF TITLE-PAGE

[NUMBER 678]

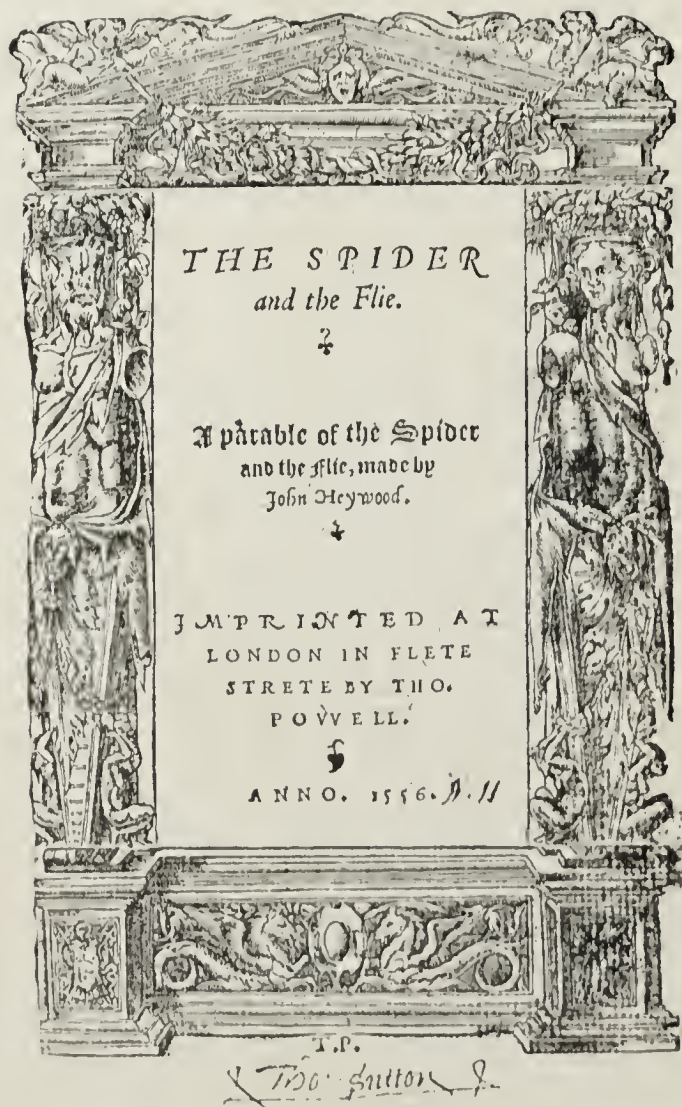
Because these few copies bear no date, they have been thought to be trial copies, printed before the regular issue, as gifts for friends. BUT IT IS MUCH MORE PROBABLE THAT THEY FOLLOWED THE EDITION OF 1633 THAN THAT THEY PRECEDED IT. The Second Edition also of 1633 repeats several peculiarities of their title-page, e.g., "late Orateur of the University of Cambridge," and "Are to be sold by Francis Green, Stationer in Cambridge," It is unlikely that such important announcements once put on a title-page would be removed and then subsequently restored. More probably after the book was published it was noticed that no place of sale had been mentioned. A new title-page was therefore tried, and with a few trifling changes, was adopted for the Second Edition, of the same year. It would be strange, indeed, to announce the place of sale on the private presentation copies, and to remove it from the public ones offered in the shops. De Ricci emphatically states that this and not the undated issue is the genuine First Edition of Herbert's Temple.

- 680 **HEYWOOD (JOHN).** *The Spider and the Flie.* A parable of the Spider and the Flie, made by John Heywood. *Woodcut border on the title-page, and numerous full-page and smaller woodcuts throughout.*  
Imprinted at London in Flete Strete by Tho, Povvell, 1556

4to, contemporary calf, stamped in blind (closing leaves partly time-stained).

FIRST EDITION. OF EXCESSIVE RARITY. This copy belonged to Thomas Sutton (1532-1611), the founder of the Charterhouse. His signature appears on the title-page as well as on the fly-leaf where it is accompanied by a few other inscriptions. A BEAUTIFUL COPY.

[SEE ILLUSTRATION]



REDUCED FACSIMILE OF THE TITLE-PAGE  
OF A BEAUTIFUL COPY

[NUMBER 680]



- 681 **HEYWOOD (THOMAS).** *Troia Britanica: or, Great Britaines Troy. A Poem Deuided into XVII. seuerall Cantons [sic], intermixed with many pleasant Poeticall Tales. Concluding with an Vniuersall Chronicle from the Creation, untill the present Times. Elaborate woodcut device of the printer on the title-page.*

London: Printed by W. Jaggard, 1609

Small folio, red crushed levant morocco, ornamental band of gilt azure tooling, in the Aldine style, with corner fleurons, and gilt and blind fillets; similar motif on the panels of the back, gilt inside borders, gilt edges, by Riviere. In a dark blue straight-grain morocco slipcase.

FIRST EDITION. A LARGE AND VERY FINE COPY, measuring 9½ x 7 inches. Heywood in his address to Oakes, the printer of the "Apology for Actors", 1612, complains of the many errors in the printing of this volume, and that Jaggard refused to publish a list of Errata. The Epistles "Paris to Helen" and "Helen to Paris", which appear here at pp. 197 and 215, were published in 1612 by Jaggard in "The Passionate Pilgrim", under Shakespeare's name. Heywood protested to Shakespeare who had Jaggard alter the title in those copies which had not been sold.

It is curious that the verses were generally assumed to be by Shakespeare, until Dr. Farmer noted their true authorship in 1766. With the Walter T. Wallace bookplate.

- 682 **HEYWOOD (THOMAS).** *The Hierarchie of the blessed Angells. Their Names, orders and Offices. The fall of Lucifer with his Angells. Engraved title-page by T. Cecill and 9 fine copperplates by William Droeshout, and others.*

London: Printed by Adam Islip, 1635

Folio, olive morocco, gilt tooled back, fillets on the sides, gilt inside borders, gilt edges by Clarke & Bedford.

FIRST EDITION. With the leaf of Imprimatur. On page 296 is the celebrated reference to "Mellifluous Shakespeare", and the names of other famous dramatists, Nash, Marlowe, Beaumont, etc., appear also in verse. On the first blank page is a three-line inscription of former ownership.

- 683 **HEYWOOD (THOMAS).** *Pleasant Dialogues and Drammas, Selected Out of Lucian, Erasmus, Textor, Ovid, &c. With sundry Emblems extracted from the most elegant Iacobus Catsius.*

London: Printed by R. O. for R. H. and to be sold by Thomas Slater, 1637

Small 8vo, contemporary calf (back repaired and some leaves faintly water-stained). In a half mottled calf slip case.

FIRST EDITION. On pp. 247-8 is an interesting Shakespearean allusion, the Prologue and Epilogue written for "A young witty Lad playing the part of Richard the third; at the Red Bull". With the Beverly Chew bookplate.

20. ✓  
685 **H[OLLAND] (H[ENRY])**. *Herōlogia Anglica Hoc est Clarissimorum Doctissimorum aliquot [sic] Anglorum Qvi florverunt ab anno Christi M.D. vsq. ad presentem annum M.D.C.XX Viuae Effigies Vitae et elogia Duobus tomis Authore H. H. Anglo Britanno. Engraved title-page and 67 plates.*

Impensis Crispini Passaei Calcographus et Jansonii Bibliopolae  
Arnhemensis [1620]

Folio, old calf panelled in blind (rehinged; title, which has a small tear and two marginal wormholes, and one plate have been backed; one plate is remargined at the bottom, and the last leaf is discolored).

FIRST EDITION. This is one of the copies issued without the Post-Prefatio, the two leaves of letterpress which occasionally follow the Praefatio; but these leaves, as well as the leaf of poetry, signed "I. Gruterus", have been supplied in skilful facsimile by Harris. The list of names is placed at the end, but apparently it was intended to follow the poem by Gruterus, making the proper number of leaves for the preliminary signature, which under the present arrangement has only 11. This beautiful book contains the first regular series of engraved English heads, including such historical celebrities as Henry VIII, Thomas Cromwell, Wolsey, Sir Thomas More, Lady Jane Grey, Queen Elizabeth, William Herbert Earl of Pembroke, Sir Philip Sidney, Sir Francis Drake, Frobisher and Hawkins, Sir William Cecil, Walsingham, Latimer, Ridley, Tyndale, Colet, Cranmer, and others. All the plates except two are portraits, and all except four are in the text.

#### PRESENTATION COPY

210. ✓  
686 **HOLMES (OLIVER WENDELL)**. *Urania: A Rhymed Lesson.*  
Boston: William D. Ticknor & Company, 1846

8vo, original blue printed wrappers, as issued (small spot and tear on front cover). In a half blue levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY, inscribed on the front wrapper: "Rev. F. H. Hedge. With the respects of O. W. Holmes."

#### PRESENTATION COPY TO A CLASSMATE

750. ✓  
687 **HOLMES (OLIVER WENDELL)**. *The Autocrat of the Breakfast-Table. Illustrated.* Boston: Phillips, Sampson and Company, 1859

8vo, embossed cloth, gilt edges (the joint of the front cover is slightly cracked, and the top and bottom of the back are worn). In a green cloth slip case.

FIRST ISSUE OF THE LARGE PAPER EDITION. With the quotation on the title-page, "Every man his own Boswell," in upper and lower case. AUTOGRAPH PRESENTATION COPY, inscribed on the fly-leaf: "James Thurston from his friend & classmate O. W. Holmes." Presentation copies of his works to "The Class of '29," from Holmes are of unusual interest and rarity.

[SEE ILLUSTRATION]

*James Thurston  
from his friend & classmate  
O. W. Holmes.*

[NUMBER 687]

- 688 **HOLMES (OLIVER WENDELL).** Broadside Poem—"James Russell Lowell, 1819-1891." Poem of 11 stanzas of four lines each.

[Boston, 1891]

200 Narrow 8vo.

ONE OF A FEW COPIES SPECIALLY STRUCK OFF FOR THE AUTHOR, SIGNED BY HIM AT THE FOOT.

With this, is an A. L. s., 2 pp., 8vo. Boston, October 14, 1891. To Mr. Underwood, complimenting him on the article on Lowell in the Contemporary Review, and referring to the accompanying Broadside.

- 689 **HONE (WILLIAM).** The Every-Day Book. 2 vols., London: Published for William Hone, 1826-7; The Table-Book. 2 vols., London; Published for William Hone, 1827-8; The Year Book of Daily Recreation and Information. London: Printed for Thomas Tegg, 1832. Numerous woodcuts, some of which are by George Cruikshank.

10. London, 1826-32

Together 5 vols., 8vo, uniformly bound in half green straight-grain morocco, all except the last volume uncut (worn; hinges weak, name on title-pages).

FIRST EDITION IN BOOK-FORM OF EACH VOLUME. Of the numerous fine woodcuts in these works, 170 in Vol. I, 150 in Vol. II of the "Every-Day Book", and 1 in the "Table-Book" are by George Cruikshank. INSERTED IN THE FIRST VOLUME ARE TWO LETTERS BY WILLIAM HONE, as follows: [1] A. L. s., 1 p., 4to, with address. Patriot Office, Bath County, n.d. To John Poynder. Written as Sub-Editor of the "Patriot", acknowledging a contribution. [2] Copy of a Letter to Thomas Chapman, 3 pp., folio, dated Peckham Common, July 18, 1834, in which Hone emphatically renounces his former opinions, and states his firm belief in the doctrine of the Christian Revelation. With the C. L. Berger bookplate.

- 690 **HOOD (THOMAS).** A. L. s., 4 pp., 4to. Undated. To George Rolle, Dundee.

5. A very interesting letter referring to his journey to London, during which he made the acquaintance of Harding the artist, and Dr. Blair, and of his struggles as an engraver, of which he humorously says that as his gaiety is impaired he becomes the "graver". He wishes his friend would go to London so that they might combat over Chess, but alas distance says "Check." He has a restless head, and when tired of engraving he sits down to compose Lectures upon trifles to deliver to some young Ladies. He oftentimes amuses himself like Bonaparte by writing in bed.

### ONE OF THE RAREST BOOKS OF MODERN POETRY

- 691 **HOUSMAN (A. E.).** A Shropshire Lad.

225. London: Kegan Paul, Trench, Trübner, & Co., 1896

16mo, original boards, vellum back, uncut, paper label. In a half blue levant morocco slip case.

FIRST EDITION. EXCEEDINGLY RARE. CHOICE COPY. With the J. Allan Rothery bookplate.

- 692 **HOUSMAN (A. E.).** Last Poems. London: Grant Richards, 1922

12mo, original blue buckram.

FIRST EDITION. With the John Quinn bookplate.

### RELATING TO HARDY'S "TESS"

- 692A **HUDSON (WILLIAM H.).** A. L. s., 4 pp., 8vo. Dorset, July 19, no year. To Edward Garnett.

10. "Marnhull, called Marnle, is by the bye the village where Tess was born, and the country, and the cows and the people are very much like Hardy's description. The 'Pure Drop' the little public where old Durberville boasted of the greatness that was coming to him, is elose to the general shop: the shopkeeper, who is the postmaster also, told me that he had not read 'Tess,' as he never reads books, but he had bought a copy for his boys to read! . . . I shall go to Dorehester for two or three days, and shall probably see T. Hardy."



**PRESENTATION COPY TO FREDERICK  
AND JANE LOCKER**

- 693 [HUGHES (THOMAS).] Tom Brown's School Days. By an Old Boy.  
Cambridge: Macmillan & Co., 1858

1175-  
12mo, green levant morocco, gilt back, line borders, inside dentelles, gilt edges.  
AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title:  
"Frederick & Jane Locker with the kindest wishes of Tho. Hughes." Beneath  
the half-title is the following original couplet, by, and in the hand of Frederick  
Locker:

*"The hero is Brown, & the binding is green—  
The best of all Hughes is the author, I ween."*

Beneath this Locker has written in pencil: "It was a great shame to muse the  
Author so badly." With the Frederick Locker large Jester bookplate.

- 694 [HUGHES (THOMAS).] Tom Brown at Oxford.  
Cambridge: Macmillan and Co., 1861

210-  
3 vols., 8vo, original blue cloth (rubbed, and labels removed from the second and  
third volumes), top and some lateral edges uncut.  
FIRST EDITION.

**AUTOGRAPH PRESENTATION COPY**

- 695 HUGO (VICTOR). L'Année Terrible.  
Paris: Michel Lévy Frère, 1872

155-  
8vo, crimson levant morocco, gilt inside dentelles, gilt edges, by Thouvenin.  
FIRST EDITION. One of 150 copies on Dutch paper. AUTOGRAPH PRESENTATION  
COPY, inscribed: "*Je donne cet exemplaire à mon ami l'excellent et savant docteur  
Axenfeld. Victor Hugo. Paris. 3 mai, 1872.*" INSERTED IS AN AUTOGRAPH  
LETTER SIGNED, 1 p., 8vo, dated May 3, [1872,] from Victor Hugo to Dr. Axen-  
feld, presenting this copy of his work, explaining that it had been delayed in  
the press. It is accompanied by the original addressed envelope and wrapper,  
by Hugo, both signed with his initials. With the William Harris Arnold  
bookplate.

- 696 HUNEKER (JAMES). Painted Veils.  
New York: Boni and Liveright, [1920]

50-  
8vo, original boards, Japan vellum back, uncut.  
FIRST EDITION. One of 1200 copies, numbered and signed by the Author. In-  
serted is an A. L. s. by the Author, 1 p., 8vo. To T. R. Smith. The letter is  
in the author's characteristic style.

**ORIGINAL MANUSCRIPT OF "CHOPIN: THE MAN AND HIS MUSIC"**

- 697 HUNEKER (JAMES GIBBON). Original Autograph Manuscript of  
"Chopin: The Man and his Music." Written on 120 pages, quarto and  
folio. In a brown crushed levant morocco solander case.

300-  
This Manuscript varies considerably from the printed version, and while it does  
not contain all that is in the book, it does contain some material which was not  
incorporated in the biography. The following is a list of the Manuscripts herein  
contained: Chopin: Poet and Psychologist, 18 pages, signed at the end. Man  
and Artist, 67 pages.

The Scherzi and the F. Minor Fantasie, 10 pages.

The Preludes, 8 pages.

Three Rondos, 2 pages.

The Polonaises, 6 pages.

The Impromptus, 4 pages.

The Nocturnes, 5 pages.

With the John Quinn bookplate.

- 698 HUNEKER (JAMES GIBBON). Original Autograph Manuscript of his "Anatole France," written on 25 pages, 4to, mounted to size and bound.

10.- 4to, brown crushed levant morocco, gilt tooled back, elaborate gilt tooled floral border on the sides, gilt inside borders.

A FINE CHARACTERISTIC MANUSCRIPT, with numerous corrections throughout. Bound in at the end is the printed text of this essay, inlaid to size. Laid in is a postcard to "F. P. A." of The World.

PRESENTATION COPY TO THOMAS JEFFERSON HOGG

- 699 HUNT (LEIGH). Foliage; or, Poems Original and Translated.  
London: Printed for C. and J. Ollier, 1818

70.- 12mo, original boards, uncut, paper label. In a half brown levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: "To Thomas Jefferson Hogg, from his sincere friend, the Author."

- 700 HUNT (LEIGH). Amyntas, A Tale of the Woods; From the Italian of Torquato Tasso. *Frontispiece portrait.*

50.- London: Printed for T. and J. Allman, 1820

12mo, original boards (worn, and portion of paper label), uncut.

FIRST EDITION.

PRESENTATION COPY TO THOMAS JEFFERSON HOGG

- 701 HUNT (LEIGH). The Months descriptive of the Successive Beauties of the Year.  
London: C & J Ollier, 1821

12mo, original boards, uncut, paper label. In a half brown levant morocco slip case.

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "Thomas Jefferson Hogg, from his friend Leigh Hunt."

[SEE ILLUSTRATION]

310.-  
*Thomas Jefferson Hogg,  
from his friend Leigh Hunt.*

[NUMBER 701]

- 702 HUNT (LEIGH). Ultra-Crepidarius; A Satire on William Gifford.  
London: Printed for John Hunt, 1823

150.- 8vo, original gray wrappers, uncut. In a half brown levant morocco slip case.  
FIRST EDITION.

PRESENTATION COPY TO MR. AND MRS. GLIDDON

703 HUNT (LEIGH). Poetical Works. London: Edward Moxon, 1832

55. - 8vo, brown crushed levant morocco, uncut (a few fox stains here and there).

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "*To Mr. & Mrs. Gliddon, with the Author's best remembrances.*" The name of "H. Butler, Jany. 29 /59," has been written in the upper corner of the same page.

LEIGH HUNT PROPHESES THE SUCCESS OF LORD TENNYSON

704 HUNT (LEIGH). A. L. s., 2 pp., 8vo. 5 York Buildings, June 20, no year. Repaired. To William Tait.

200. - A VERY IMPORTANT LETTER IN WHICH HUNT PROPHESES THAT MR. ALFRED TENNYSON WILL ONE DAY BE AN EMINENT POET.

"It has struck me that Mr. Hallam, son of the author of the *Constitutional History of Great Britain*, would be an excellent man for your purpose in the magazine, as a young writer of talent. He is author of a very promising work indeed—a pamphlet on the subject of Signor Rosetti's [sic] strange theory about Dante—which deserves to be better known, and which would make a good & curious article for review in your publication. . . . What think you also of asking some verses of Mr. Alfred Tennyson, a genuine young poet, who will by & by be an eminent one? He is a friend of Mr. Hallam's, etc.

705 [HUNT (LEIGH).] Carruthers (Robert). The Life of Alexander Pope. Including Extracts from his Correspondence. Numerous engravings on wood. London: Henry G. Bohn, 1857

15. - 12mo, cloth. In a half green levant morocco slip case.

With the Autograph of Leigh Hunt on the title-page, and that of James T. Fields on the half-title.

THE ORIGINAL MANUSCRIPT OF  
A CHAPTER OF IRVING'S "LIFE OF WASHINGTON"

706 IRVING (WASHINGTON). Portion of the Author's Original Autograph Manuscript of his "Life of Washington," being Chapter XXXVII. Written on 26 pages, 8vo, and 1 fragment of a page, each leaf neatly mounted to 4to size, bound.

550. - 4to, half green morocco (rubbed).

A FINE SPECIMEN OF IRVING'S AUTOGRAPH WRITING, BEING AN ENTIRE CHAPTER RELATING TO WASHINGTON'S ELECTION TO THE PRESIDENCY. There are occasional corrections throughout, and certain leaves consist of two and even three sections, which the author has pasted together, after revision, for purposes of continuity.

707 [JOHNSON (SAMUEL).] A Voyage to Abyssinia. By Father Jerome Lobo, A Portuguese Jesuit. Containing, A Narrative of the Dangers he underwent, etc. With a Continuation of the History of Abyssinia down to the Beginning of the Eighteenth Century, etc. By Mr. Legrand. From the French.

100. - London: Printed for A. Bettesworth, and C. Hitch, 1735

8vo, brown calf, gilt tooled back, gilt fillets on the sides, gilt inside borders (a former inscription on the upper margin of the title-page has been deleted).

FIRST EDITION OF THIS TRANSLATION BY JOHNSON, OF GREAT RARITY. THIS WAS JOHNSON'S FIRST PUBLISHED BOOK, and notwithstanding the imprint was printed in Birmingham by Thomas Warren. With the William Twopeny bookplate.



- 708 **JOHNSON (SAMUEL).** London: A Poem. In Imitation of the Third Satire of Juvenal. London: Printed for R. Doddesley, 1738

000.-  
Royal folio, unbound, uncut.

FIRST EDITION, UNCUT, measuring 15 by 9½ inches.

- 709 [**JOHNSON (SAMUEL).**] Marmor Norfolciense: or an Essay on an Ancient Prophetical Inscription, in Monkish Rhyme, Lately Discover'd near Lynn in Norfolk. By Probus Britannicus.

London: Printed for J. Brett, 1739

00.-  
8vo, light brown polished calf, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges, by Riviere.

FIRST EDITION, with the half-title. EXCEEDINGLY RARE. This is a satire against the Hanoverian dynasty. Described by Pope as "very humorous." It was reprinted by a political adversary to annoy the author, after he had accepted a pension from the King. With the Clement K. Shorter bookplate.

- 710 [**JOHNSON (SAMUEL).**] Catalogus Bibliothecae Harleianae. Londini: Apud Thoman Osborne, 1743-5

25.-  
5 vols., 8vo, contemporary boards, calf backs, uncut (rubbed and worn; hinges weak, one cover loose).

FIRST EDITION. The Introduction to this famous Catalogue (pp. 1-8) is by Samuel Johnson, as is also the Preface in Vol. III. [ix-xii].) With the William Hanbury, Earl of Kelmarsh, armorial bookplate. RARE IN THIS UNCUT STATE.

- 711 [**JOHNSON (SAMUEL).**] An Account of the Life of Mr. Richard Savage, Son of the Earl Rivers.

London: Printed for J. Roberts in Warwick-Lane, 1744

8vo, contemporary mottled calf (rehinged and repaired).

10.-  
FIRST EDITION. Dr. Johnson's strange friendship with the eccentric Richard Savage came to an end in August, 1743, with the death of the latter, an account of whose life appeared in February of the following year. This work, according to Boswell, was composed by Johnson with great rapidity, as many as forty-eight octavo pages being written at a sitting. It is partly autobiographical, as Johnson shared with Savage many of the miseries which he describes. Inserted is a facsimile of Savage's handwriting. With the William Bates bookplate.

### DR. JOHNSON'S "PLAN" FOR HIS GREAT DICTIONARY

- 712 **JOHNSON (SAMUEL).** The Plan of a Dictionary of the English Language; Addressed to the Right Honourable Philip Dormer, Earl of Chesterfield; One of His Majesty's Principal Secretaries of State.

800.-  
London: Printed for J. and P. Knapton, T. Longman, etc., 1747

4to, light brown polished calf, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges, by Bedford.

FIRST EDITION. RARE. Although "The Plan" appeared in 1747, Johnson's monumental undertaking was not completed until 1755.

150.  
713 [JOHNSON (SAMUEL).] The Preceptor: Containing A General Course of Education. Wherein The First Principles of Polite Learning Are laid down In a Way most suitable for trying the Genius, and advancing the Instruction of Youth. In Twelve Parts. *Numerous engraved plates and maps in colors, mostly folding.*

London: Printed for R. Dodsley, 1748

2 vols., 8vo, sprinkled calf.

FIRST EDITION. A SUPERB COPY IN ORIGINAL CONDITION. "Johnson furnished the Preface, vol. i, pp. ix-xxxi, and also 'The Vision of Theodore, the Hermit of Teneriffe, found in his Cell', ii. 516-26. Tom Tyers said that Johnson composed this piece in one night 'after finishing an evening in Holborn'. Bishop Percy heard Johnson say that it was the best thing he ever wrote." (W. P. Courtney, "Bibliography of Johnson".) With the John Plumptre armorial bookplate.

200.  
714 JOHNSON (SAMUEL). Irene: A Tragedy.

London: Printed for R. Dodsley, 1749

8vo, light brown polished calf, gilt tooled back, gilt fillets on the sides, gilt inside borders, gilt edges, by Riviere.

FIRST EDITION. A FINE COPY, with the half-title and the final leaf of "Books printed for R. Dodsley."

1050.  
715 JOHNSON (SAMUEL). The Vanity of Human Wishes. The Tenth Satire of Juvenal, Imitated By Samuel Johnson.

London: Printed for R. Dodsley, 1749

4to, limp boards.

FIRST EDITION. RARE. This is considered to be Johnson's finest poem. A large copy, measuring 10 1/8 by 8 inches.

325.  
716 JOHNSON (SAMUEL). The Rambler. Nos. 1-208, complete.

London: Printed for J. Payne and J. Bouquet, 1751-2

2 vols., folio, half calf.

FIRST EDITION AS PUBLISHED IN NUMBERS. With the exception of about five numbers, which were written by Samuel Richardson, Eliza Carter, Catherine Talbot, and Hester Mulso, "The Rambler" is the work of Dr. Johnson.

#### A LEAF OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF JOHNSON'S DICTIONARY

11000.  
717 JOHNSON (SAMUEL). Original Autograph Manuscript of a portion of the "Dictionary of the English Language." Written on 1 page, 4to.

A JOHNSON MANUSCRIPT OF GREAT INTEREST. This is an early draft of his definition and illustration of "Versification", which appears under the heading of "Syntax" in "A Grammar of the English Tongue" at the beginning of the first volume. The text of the manuscript can be seen from the reproduction herewith.

The definition in the manuscript agrees with the printed text, and all but the last four of the above lines were included in the volume. Certain changes in arrangement were made, however. The first four lines and the second couplet are not specimens of iambic, but of trochaic measure. That Johnson realized his error at once is evident, for he has drawn a line through them. As quotations they were obviously pleasing to him, for we find them incorporated further on to illustrate the trochaic measure.

[SEE ILLUSTRATION]

Versification is the arrangement of a certain number <sup>of</sup> syllables according to certain laws.

The foot of our verses are either iambick as aloft  
creak, or hebraick as holy hosts.

~~Our~~ Our iambick measures comprise verses —

~~of three syllables~~

Here we ~~as~~ may  
think and pray  
Before death  
strips my breath  
Other joys  
~~else~~ ~~left~~ joys.

of four syllables  
With raptur'd ours  
The Morn'g hears.

of five six  
In the days of old  
Morris played wild

But when the ~~sun~~ handcloth your  
shall three times doled to  
then shall an end appear  
To all our slavery.

This whole of this manuscript  
is in the handwriting of Dr Johnson  
L. E. O. 1790  
and is a very interesting  
document.



850. /  
718 JOHNSON (SAMUEL). A Dictionary of the English Language: In which the Words are deduced from their Originals, and Illustrated in their different Significations by Examples from the best Writers.

London: Printed by W. Strahan, for J. and P. Knapton; T. and T. Longman; etc., 1755

2 vols., thick folio, old canvas, top and lower edges uncut (rubbed; some skilful repairs and a few creases on the opening and closing leaves of both volumes which bear the names of two former owners).

FIRST EDITION.

SAMUEL JOHNSON'S COPY WITH SEVEN CORRECTIONS  
IN HIS HAND, PRESENTED BY HIM TO SAMUEL RICHARDSON  
AND INSCRIBED "FROM THE AUTHOR"

5800. /  
719 [JOHNSON (SAMUEL).] The Prince of Abissinia. A Tale.

London: Printed for R. and J. Dodsley, 1759

2 vols., small 8vo, original calf (rubbed; hinges weak, front cover of vol. I almost off). In a brown morocco slip case.

FIRST EDITION AND THE AUTHOR'S OWN COPY WHICH HE PRESENTED TO SAMUEL RICHARDSON, as evidenced by the signature of Anne Richardson, the daughter of Samuel Richardson, in each volume; the inscription "*From The Author*", written by Richardson on the front end-paper of the first volume, and seven corrections in the text which are indubitably in Johnson's writing, as follows:

Vol. I Page 2 Line 7:	"powers" corrected to "pours"
6	7: "blisful" corrected to "blissful"
12	2: "in" corrected to "on"
13	6: "drinks the" corrected to "drinks at the"
73	11: "bring" corrected to "convey"
85	12: "performance" underlined
Vol. II Page [45]	9: "fowl" corrected to "fowls"

Some of these corrections were incorporated in later editions, and some were not. We are indebted to Professor Chauncey Brewster Tinker for revealing the interest and importance of these volumes.

- 500 /  
720 [JOHNSON (SAMUEL).] The Prince of Abissinia. A Tale.

London: Printed for R. and J. Dodsley, 1759

2 vols., small 8vo, red straight-grain levant morocco, gilt tooled backs, ornamental borders on the sides, with corner fleurons, enclosing a central floral cartouche, tooled in gilt, inner morocco borders tooled in gilt, edges gilt over red, by Matthews. In a board slip case.

FIRST EDITION. By Dr. Johnson written on the title-page of Vol. I by a former owner.

PRESENTATION COPY FROM DR. JOHNSON

400. /  
721 [JOHNSON (SAMUEL).] The World Displayed. *Maps and plates*.

London: Printed for J. Newbery, 1760

10 vols., 16mo, old calf (worn).

AUTOGRAPH PRESENTATION COPY FROM DR. JOHNSON, inscribed on the fly-leaf of Vol. I: "*Miss Palmer 1773*" IN DR. JOHNSON'S HAND. All the title-pages bear the inscription: "*M. Palmer the gift of Dr. Johnson*," probably in the hand of Miss Palmer.

75. /  
722 [JOHNSON (SAMUEL).] The Idler.

London: Printed for J. Newbery, 1761

2 vols., 12mo, contemporary calf, gilt fillets (rubbed; hinges weak).

FIRST EDITION. With the name of a former owner, "*Pryce Devereux, 1766*," inscribed on the front end-paper, and contemporary armorial bookplate.

723 JOHNSON (SAMUEL). Mr. Johnson's Preface To his Edition of Shakespear's Plays.

London: Printed for J. and R. Tonson, H. Woodfall, etc., 1765

8vo, brown crushed levant morocco, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt top, uncut, original wrappers bound in (some fox-marks).

FIRST EDITION. With the half-title. OF THE GREATEST RARITY WITH UNCUT EDGES. There is, apparently, only one other copy known in this state, with two leaves, however, from a cut copy. The Macgeorge copy.

[SEE ILLUSTRATION]

Mr. J O H N S O N ' S

P R E F A C E

To his E D I T I O N of

Shakespear's Plays.



---

L O N D O N :

Printed for J. and R. TONSON, H. WOODFALL, J. RIVINGTON,  
R. BALDWIN, L. HAWES, CLARK and COLLINS, T. LONGMAN,  
W. JOHNSTON, T. CASLON, C. CORBET, T. LOWNDS,  
and the Executors of B. DODD.  
M,DCC,LXV.

[NUMBER 723]

## FIRST EDITION OF JOHNSON'S SHAKESPEARE

- 90-  
724 [JOHNSON (SAMUEL).] The Plays of William Shakespeare, with the Corrections and Illustrations of Various Commentators; To which are added Notes by Sam. Johnson. *Engraved portrait of Shakespeare by G. Vertue.*

London: Printed for J. and R. Tonson, C. Corbet, etc., 1765

8 vol., 8vo, contemporary mottled calf, gilt tooled backs, mottled edges (worn; hinges weak).

FIRST EDITION OF JOHNSON'S SHAKESPEARE, and the first variorum edition, on which hundred of later issues were based. IN VERY FINE CONDITION.

## PRESENTATION COPY FROM MRS. THRALE

- 110-  
725 [JOHNSON (SAMUEL).] The Prince of Abissinia. A Tale. The Fourth Edition.

London: Printed for W. Strahan, W. Johnston, and J. Dodsley, 1766

2 vols., small 8vo, contemporary calf, gilt fillets on the backs and sides (new front fly-leaf in Vol. I).

AUTOGRAPH PRESENTATION COPY FROM MRS. HESTER LYNCH THRALE (afterwards Mrs. Piozzi), with the following inscription on both title-pages: "*The Gift of H. L. Thrale to Hester Bridge, 1770.*" Beneath these inscriptions the recipient (?) has inscribed her name in both volumes, as follows: "*The Honorable Hester Bertie.*" A further note on the fly-leaf of the second volume indicates that these two volumes again changed hands at a later date: "*The Gift of Hester Bertie to her niece [sic] Jane Jones.*" With the A. Edward Newton bookplate (not printed by the Aquatone process!)

- 135-  
726 [JOHNSON (SAMUEL).] The False Alarm.

London: Printed for T. Cadell, 1770

8vo, dark brown crushed levant morocco, gilt tooled back, gilt fillets on the sides, inside dentelle, gilt top, uncut, by Riviere.

FIRST EDITION. With the half-title. This is the first of Johnson's political pamphlets, and, though written at the request of the ministry, expresses his own personal convictions. It deals with the expulsion of John Wilkes from the House of Commons. A FINE UNCUT COPY.

## AN UNCUT COPY OF THE RARE FIRST ISSUE

- 1300-  
727 [JOHNSON (SAMUEL).] A Journey to the Western Islands of Scotland.

London: Printed for W. Strahan; and T. Cadell, 1775

8vo, original boards, uncut (back partly cracked). In a half brown morocco slip case.

FIRST EDITION. FIRST ISSUE, with the 12-line Errata. A MAGNIFICENT COPY, WITH ALL EDGES UNCUT. Name of former owner inscribed on the inside of the front cover.

- 300-  
728 [JOHNSON (SAMUEL).] A Journey to the Western Islands of Scotland.

London: Printed for W. Strahan; and T. Cadell, 1775

8vo, original boards, uncut (back partly cracked). In half mottled calf slip case.

FIRST EDITION. SECOND ISSUE, with the 6-line Errata, instead of 12. A SUPERB COPY, WITH ALL EDGES UNCUT. With inscription of former owner on the front end paper.

- 85-  
729 JOHNSON (SAMUEL). Prefaces, Biographical and Critical, to the Works of the English Poets. *Engraved portrait of the author after Reynolds.*

London: Printed by J. Nichols, 1779-81

10 vols., 12mo, contemporary light brown polished calf (rehinged and repaired; name on title-page of first volume).

FIRST EDITION.



- 731 **JOHNSON (SAMUEL).** The Lives of the Most Eminent English Poets; with Critical Observations on their Works. *Engraved portrait of the author by Trotter after Reynolds.*

London: Printed for C. Bathurst, J. Buckland, etc., 1781

4 vols., 8vo, original boards, uncut (backs partly stripped and somewhat shaken; hinges very weak; some small wormholes in the opening leaves of vol. II, and a slight marginal tear).

FIRST SEPARATE EDITION. A LARGE COPY, IN FINE INTERNAL CONDITION. The name of a former owner, "*Th. Lear*", is inscribed on the fly-leaves, one of which carries also a manuscript poem on Johnson, of fourteen lines, beginning: "*Herculean strength, and a stentorian voice*", etc.

- 732 **JOHNSON (SAMUEL).** Prayers and Meditations, composed by Samuel Johnson, LL.D. and Published from his Manuscripts by George Strahan.

London: Printed for T. Cadell, 1785

8vo, original boards, uncut (rebacked and worn, with stains on the sides).

FIRST EDITION. A FINE COPY, WITH ALL EDGES UNCUT.

- 733 **JOHNSON (SAMUEL).** Memoirs of Charles Frederick, King of Prussia. With Notes, and a Continuation by Mr. Harrison. To which are added, Translations of Select Poems written by the King of Prussia. *Engraved portrait of the King of Prussia.*

London: Printed for Harrison and Co., 1786

8vo, old boards, old calf back.

FIRST EDITION. With the Edward Barrett Curteis and the Wm. Fred D'Arley armorial bookplates.

- 734 **JOHNSON (SAMUEL).** Letters to and from the late Samuel Johnson, LL.D. To which are added Some Poems never before Printed. Published from the Original MSS. in her Possession, by Hester Lynch Piozzi.

London: Printed for A. Strahan; and T. Cadell, 1788

2 vols., 8vo, old tree calf (hinges weak).

FIRST EDITION. With the rare Errata slip in Vol. I. A FINE CLEAN COPY.

#### HORACE WALPOLE'S COPY WITH MARGINAL ANNOTATIONS BY HIM

- 735 [**JOHNSON (SAMUEL).**] Hawkins (Sir John). The Life of Samuel Johnson. London: Printed for J. Buckland, J. Rivington, etc., 1787

8vo, boards, uncut. In a maroon levant morocco slip case.

FIRST EDITION. HORACE WALPOLE'S COPY, WITH MARGINAL ANNOTATIONS IN HIS AUTOGRAPH. Walpole's comments, written in both pen and pencil, are mostly critical queries as to the veracity of the biographer. Among them we note:

Page 52. In reference to Johnson's "Life of Mr. Savage." "*It is one of Johnson's best works & has the merit of simplicity, of which his later writings were so devoid.*"

Page 129. In reference to a favorable statement on Pulteney. "*Of all Orators Pulteney was the least methodical and the most desultory.*"

Page 162. Regarding Dr. Johnson's application to the study of the Holy Scriptures. "*How does this agree with Johnson's own reflection at 60 that he had never redde the bible?*"

Page 202. Referring to a selected quotation from Johnson. "*Bad judgment. The preeceeding prologue is the best of Johnson's poetry. . . .*"

Page 454. Regarding a footnote on Johnson's determination to read the Bible, which he had never done. "*One must have profound respect for the Religion of a man that was founded on a book that he had never read.*"

The name of a later owner, Adams, is inscribed on the title-page.

## MRS. PIOZZI'S COPY WITH HER COPIOUS ANNOTATIONS

- 735A JOHNSON (SAMUEL). The Lives of the Most Eminent English Poets, with Critical Observations on their Works. *Portrait of the author by Trotter after Reynolds.* London, 1781

4 vols., 8vo, original calf, worn and broken.

4700. /  
FIRST EDITION. THIS COPY BELONGED TO MRS. THRALE (afterwards Mrs. Piozzi) AND BEARS HER AUTOGRAPH SIGNATURE, with date "1781," AND ON THE MARGINS OF 479 PAGES MRS. THRALE HAS WRITTEN 578 COPIOUS MANUSCRIPT ANNOTATIONS (in one case the margin was not sufficient and Mrs. Thrale wrote her note on a separate piece of paper which was pasted between the leaves) of the most interesting character, referring to the various Poets under consideration and containing critical remarks on their writings, comments upon their personal characteristics, etc., etc. Many of the passages refer to personal interviews with Dr. Johnson in relation to the present work, with occasional criticisms, adverse as well as favorable. These notes divide themselves into two different periods, some having been written at a time contemporary with the issue of the work, while others, in the nature of revisions, were added about the year 1815. The following are a few of the notes quoted at random:

"He (Milton) lov'd Italian music, but Johnson had no notion of any music at all, unless perhaps a catch or Hunting Song, etc."

"How dreadful 'tis to think that I, who saw dear Dr. Johnson write this passage . . . lived long enough to witness the truth of it."

"To Garrick we owe the Revivification of Shakspeare, tho' none of us had influence with Dr. Johnson to make him confess it."

Referring to a passage on Dryden's mind—"This is a portrait of Dr. Johnson's own mind and manners. I told him so and he was not ill pleased."

Referring to certain lines by Congreve, "Garrick was always angry when Dr. Johnson said these lines were better than any 12 descriptive lines in Shakspeare."

"Dr. Johnson was very angry when he was not called upon by Garrick to write the Ode, which, for that reason, he always ridiculed."

In reference to Lyttleton—"Dr. Johnson requested Lord Westcote in my hearing to write this life for him. Lord Westcote declined the work with many complimentary expressions, said his dear brother was in the best of hands."

"But I do believe there were strange indecencies committed in those days, very unbecoming for men who soon intended to be Teachers of Morality." Mrs. Thrale, at whose house was assembled the literary club of which JOHNSON, BURKE, GARRICK, GOLDSMITH, BURNEY, BEAUCLERC, LANGTON and others were members, was a woman of exceptional wit and cleverness, and as the great lexicographer felt for her a very tender regard, there was no one of her time perhaps who enjoyed his confidence to a greater degree.

[SEE ILLUSTRATION]

## PRESENTATION COPY FROM MRS. PIOZZI

- 736 [JOHNSON (SAMUEL).] Piozzi (Hester Lynch). Observations and Reflections made in the Course of a Journey Through France, Italy, and Germany. London: Printed for A. Strahan; and D. Cadell, 1789

200. /  
2 vols., original calf (rebacked and repaired).

FIRST EDITION. With the Errata slip pasted at the end of Vol. I, and 3 leaves of advertisement at the end of Vol. II. AUTOGRAPH PRESENTATION COPY, inscribed on the front end-paper of Vol. I: "*The Gift of Mrs. Piozzi to Tho: Lloyd. Denbigh, 1789.*" A similar inscription, with the place of presentation omitted, appears in Vol. II. Two leaves bear the initials "R.T." inscribed on the margin.

afford, and mingles with scenes of splendor, gay assemblies, and nuptial festivities; but he mingles a mere spectator, as, when the learned comedies of Jonson, or the wild dramas of Shakspeare, are exhibited, he attends the theatre.

The *penfive* man never loses himself in crowds, but walks the cloister, or frequents the cathedral. Milton probably had not yet forsaken the Church.

Both his characters delight in musick; but he seems to think that chearful notes would have obtained from Pluto a compleat dismissal of Eurydice, of whom solemn sounds only procured a conditional release.

For the old age of Chearfulness he makes *He lov'd Italian Music,*  
no provision; but Melancholy he conducts *But Johnson had no notion of any*  
with great dignity to the close of life. *Music at all,*  
*unless perhaps*  
*a Catch or Hunting*  
*song: he would not*

Through these two poems the images are properly selected, and nicely distinguished; *else have*  
but the colours of the diction seem not sufficiently discriminated. His Chearfulness is *called those*  
chearful  
*Notes, which*  
without levity, and his Pensiveness without *Milton does*  
*aspe-*  
*scribes thus,*

Q 3

*With wanton heed, and giddy Cunning  
The melting Voice in mazes running:  
Untwisting all the chains that tie  
The hidden Soul of Harmony. —*



ROWLANDSON'S MATCHLESS CARICATURES OF  
DR. JOHNSON AND BOSWELL

737 [JOHNSON (SAMUEL).] [Rowlandson (Thomas).] Picturesque Beauties of Boswell. Parts I and II. Each containing Ten Prints, designed and Etched by Two Capital Artists. 20 colored plates.

London: Published in May and June 1786, by E. Jackson.

2 vols., oblong folio, original printed wrappers, uncut (the wrappers of the second part and one of the plates have been repaired and some of the broad deckle edges have slight tears). In a cloth case.

THESE CARICATURES OF DOCTOR JOHNSON AND BOSWELL ARE EXTREMELY RARE, AND CONSIDERING THEIR EPHEMERAL CHARACTER THESE TWENTY SPIRITED COLORED PLATES MAY BE DEEMED IN VERY FINE CONDITION.

[SEE ILLUSTRATION]



CHATTING.

*"He, called of Murder— and of the Antient trial by Duel — We sat till near two in the Morning, having chatted a good while after my Wife left us. She had insisted that to shew all respect to the sage, she would set up one own bed chamber to him and take a room. This I cannot but gently mention as one of a thousand obligations which I owe her — since that great obligation of her being please to accept of me as her Husband." John's Journal p. 15*

Printed by W. Mason, 1786. Sold by E. Jackson N° 11. Mark Lane Street Golden Square

MUCH REDUCED FACSIMILE

[NUMBER 737]

# PUBLISHING CONTRACT SIGNED BY JOHNSON

738 JOHNSON (SAMUEL). Original Manuscript Contract, signed by Samuel Johnson, 1 p., folio, dated April 1, 1751, granting to Edward Cave the right to publish a 12mo Edition of "The Rambler." Johnson's signature is witnessed by David Henry and John Hawkesworth.

[SEE ILLUSTRATION]

1800. -

of the said Work, PROVIDED that the Names of  
John Payne and Joseph Bouquet be inserted in the  
next Edition in Twelve as the Persons for whom the  
said Edition is printed as is inserted in the said Folio  
Edition IN WITNESS whereof I the said Samuel  
Johnson have to these presents set my hand and  
seal this first day of April in the twentyfourth Year  
of the Union of our Sovereign Lord George the Second by the  
Grace of God of Great Britain France and Ireland King  
Defender of the Faith and in the Year of our Lord One  
Thousand seven hundred and Fifty One  
Sealed and delivered being first } Sam: Johnson  
duly stamp'd in the presence of }  
David Henry }  
John Hawkesworth }  
[Signature]

[NUMBER 738]

# A COMPLETE MANUSCRIPT BY DR. JOHNSON

739 JOHNSON (SAMUEL). Original Autograph Manuscript, signed "Sam: Johnson," entitled "The Sugar Cane, &c." 2 pp., folio.

1/00. - THE MANUSCRIPT OF A REVIEW BY JOHNSON OF DR. GRANGER'S "Sugar Cane," which appeared in three numbers of the "London Chronicle" in 1764.

MANUSCRIPTS BY DR. JOHNSON ARE EXCEEDINGLY RARE.



## CONCERNING HIS EDITION OF SHAKESPEARE

- 740 JOHNSON (SAMUEL). A. L. s., 3 pp., 4to. London, March 8, 1758.  
[To Dr. Burney, Father of Fanny Burney.]

A SPLENDID LETTER DEALING ALMOST ENTIRELY WITH HIS PROPOSED EDITION OF SHAKESPEARE.

2600.-  
"I am ashamed to tell you that my Shakespeare will not be out so soon as I promised my subscribers, but I did not promise them more than I promised myself. It will however be published before Summer." Johnson was again a little too optimistic, as his edition of Shakespeare was not published until 1765.

"I have sent you a bundle of proposals, which I think, do not profess more than I have hitherto performed. I have printed many of the plays and have hitherto left very few passages unexplained; where I am quite at a loss, I confess my ignorance, which is seldom done by commentators," etc.

## A FINE LETTER TO MRS. THRALE ABOUT GRAY'S "ELEGY"

- 741 JOHNSON (SAMUEL). A. L. s., 3 pp., 4to. London, July 5, 1783.  
To Mrs. Thrale. Damaged at seal, two words affected.

A SPLENDID LETTER IN WHICH HE WRITES OF GRAY'S "Elegy."

5500.-  
"Of the imitation of my stile, in a criticism on Gray's Church Yard, I forgot to make mention. The authour is, I believe, utterly unknown, for Mr. Steevens cannot hunt him out. I know little of it, for though it was sent me I never cut the leaves open. I had a letter with it representing it to me as my own work; in such an account to the public there may be humour, but to myself it was neither serious nor comical. I suspect the writer to be wrongheaded; as to the noise which it makes, I have never heard it and am inclined to believe that few attacks, either of ridicule or invective make much noise but by the help of those that they provoke," etc.

## SAMUEL JOHNSON'S COPY WITH HIS AUTOGRAPH SIGNATURE AND THAT OF DAVID GARRICK

- 742 [JOHNSON (SAMUEL).] Homeri Iliados Liber Primus. Studio &  
Opera Georg. Sylvani. Pan. Med.  
Londini: Typis Johannis Heptinstall, Impensis Authoris, 1685

650.-  
Small 8vo, half calf (rubbed; the two front fly-leaves have defects at the edge, repaired by backing; occasional minor defects and stains). In a mottled calf solander case.

SAMUEL JOHNSON'S COPY, WITH HIS AUTOGRAPH SIGNATURE ON THE FRONT FLY-LEAF, "Sam: Johnson 1724." The date would indicate that Johnson was about fifteen years old when he used this book. There is also a 4-line inscription (one line crossed out) enclosed in brackets in Johnson's hand on the back fly-leaf. It consists of a series of abbreviated words, in Latin, whose meaning is not apparent, but probably relating to this volume. On another front fly-leaf is inscribed the autograph signature of Johnson's friend DAVID GARRICK. There are occasional marginal annotations. With a bookplate bearing the initials "B.H.S."

LAI D IN IS A CLIPPING OF AN ADVERTISEMENT, MOUNTED ON A SMALL CARD, reading:

"Advertisements. At Edial, near Litchfield in Staffordshire, Young Gentleman are Boarded, and Taught the Latin and Greek Languages, by SAMUEL JOHNSON." With the following manuscript note at one end: "July 1736 G.M."

[SEE ILLUSTRATIONS]



- 75- 743 [JONSON (BENJAMIN).] A Particvlar Entertainment of the Qveene and Prince their Highnesse to Althorpe, at the Right Honourable the Lord Spencers, on Saturday being the 25. of Iune 1603. as they came first into the Kingdome; being written by the same Author, and not before published. *Woodcut head-piece on the title-page.*

[London: Valentine Simmes for Edward Blount, 1604]

Small 4to, green levant morocco, inside dentelle borders (last blank page slightly discolored).

FIRST EDITION, RARE. This is the second part of Jonson's "King James, His Royal Entertainement through his Citie of London," published in 1604. Collation: A-B4. Jonson's name has been inscribed on the title-page by a former owner.

- 744 JONSON (BENJAMIN). The Workes of Beniamin Jonson. *Engraved title-page by William Hole.*

Imprinted at London by Will Stansby, 1616

The Workes of Benjamin Jonson. The second Volume. Containing these Playes. Viz. 1. Bartholomew Fayre. 2. The Staple of Newes. 3. The Divell is an Asse.

London, Printed for Richard Meighen, 1640

Horace, His Art of Poetrie. Made English by Ben Iohnson. [With other works.] Printed 1640

250- 3 vols., folio, old calf in different styles (one volume rehinged, the others repaired; the upper part of the leaves in Vol. II are water-stained; occasional minor defects).

FIRST COLLECTED EDITION. THE FIRST ISSUE, before Meighen's name was added to the imprint of Vol. I, which reads "Will" (not "William") Stansby. As the bibliography and collation of the early Jonson folios is somewhat intricate, it may be of interest to note the following points about these volumes. Vol. I consists of various works, a list of which follows the general title. Some of these have separate title-pages, all dated 1916, but the pagination of the volume as a whole is continuous. Vol. II comprises three plays, as listed above, each with separate title-pages bearing the imprint: "London, Printed by I. B. for Robert Allot, 1631". The pagination of the first work, including the general title, runs [i-x,] 1-88; the pagination of the second, [1-76;] and the pagination of the third, [91-]170. Vol. III has no general title, but contains the following works: Horace His Art of Poetrie (with separate title-page, page 1-[30]); The English Grammar (with separate title-page, pages [31-]84); Timber; or, Discoveries (with separate title-page, pages 85-132); The Magnetick Lady (with separate title-page, pages [1-]64); A Tale of a Tub (with separate title-page, pages [65-114]); The Sad Shepherd; or, A Tale of Robin-Hood (separate title-page, pages [115-]155); Masques (various pieces, but no inclusive title-page, pages 1-[160]); Under-Woods. Consisting of Divers Poems (separate title-page, pages [161-286]); Mortimer His Fall (separate title-page, pages [287-]292 only, being an unfinished play). All the separate title-pages, with the exception of "The Sad Shepherd" which is dated 1641, are dated 1640. The masques are dated variously, according to their production. With the Wenman Coke bookplate in Vols. I and III, and the Edmund Parker bookplate in Vol. II.

0. 745 JONSON (BENJAMIN). The Workes of Beniamin Jonson. *Engraved Title-page by W. Hole, and inserted mounted portrait of Jonson by Vaughn. . .* Imprinted at London by Will Stansby, 1616

Folio, half black morocco, blind tooled back (title partly torn and with marginal defect, backed; repairs on the last leaf; some water-stains).

FIRST COLLECTED EDITION. FIRST ISSUE, being the first volume of the collected works of Ben Jonson. AUTOGRAPH PRESENTATION COPY FROM WALTER SCOTT, inscribed on the first separate title-page: "To my esteemed friend John Whitmore as a token of pleasant hours passed together. Walter Scott. Abbotsford, 1826."

- 746 JONSON (BENJAMIN). Q. Horatius Flaccus: His Art of Poetry. Englished by Ben: Jonson. With other Workes of the Author, never Printed before. *Engraved title-page, with portrait by William Marshall.* London: Printed by J. Okes, for John Benson, 1640

200.  
Small 12mo, maroon crushed levant morocco, gilt decorations on the back and sides, consisting of scrolls, pointille designs, etc., gilt edges, by Riviere (closely trimmed, cutting into a few paginations and the border of the title-page; small tears in the leaf of imprimatur and the engraved title have been skilfully repaired). With lined morocco protecting cover and board slip case.

FIRST EDITION. OF GREAT RARITY. There are separate titles to the various pieces in the book, namely: "Ben Jonson's Execration against Vulcan"; "The Masque of the Gypsies"; and "Epigrams." The leaf of Imprimatur is present. With the Robert J. Collier and R. B. Adam bookplates.

- 747 JONSON (BENJAMIN). Ben: Jonson's Execration against Vvlean. With divers Epigrams by the same Author to severall Noble Personages in this Kingdome. Never Published before. *Ornament. Frontispiece portrait of Jonson by Vaughan.*

100.  
London: Printed by J. O. for John Benson, 1640

Small 4to, light brown polished calf, gilt tooled back, gilt fillets on the sides, inside dentelles, gilt edges, by Riviere.

FIRST EDITION. With the leaf of Errata. The portrait by Vaughan has the imprint erased. A manuscript note on Jonson, written by a former owner, begins on the title-page and covers most of the blank verso.

#### ALEXANDER POPE'S COPY WITH AN AUTOGRAPH CONCORDANCE

- 748 JONSON (BENJAMIN). The Works of Ben Jonson, Which were formerly Printed in Two Volumes, are now Reprinted. To which is added a Comedy Called the New Inn. With Additions Never Before Published. *Engraved portrait of Jonson by W. Elder.*

2500.  
London, Printed by Thomas Hodgkin, for H. Herringman, E. Brewster, T. Bassett, R. Chiswell, M. Wotton, G. Conyers, 1692

Folio, contemporary panelled calf (rebacked and repaired at the corners; marginal repair on the portrait). In brown levant morocco solander case.

ALEXANDER POPE'S COPY, WITH HIS AUTOGRAPH SIGNATURE ON THE TITLE-PAGE. ON THE FRONT AND BACK FLY-LEAVES IS THE BEGINNING OF A CONCORDANCE TO THIS VOLUME, WRITTEN ENTIRELY IN POPE'S HAND. It is neatly headed: "*Table to the First Part of Ben. Jonson*", and consists of two pages divided into double columns, along which at certain regular spaced intervals are inscribed the letters of the alphabet. A similar arrangement for the Second Part, without heading, appears on the back fly-leaf. There are several entries in this table, and the passages referred to are pointed out in some cases by quotation marks in the text and marginal notes in Pope's hand. The following are the references noted:

##### [Part I]

"Apparel, ye Use of it, p. 39. c. 2.) p. 46. c. 1.)  
Bravo, and his Gull, their discourse, p. 5. c. 1 & 2.)  
Battle where Catiline was slain, p. 264. c. 1 & 2.)  
Comedy, its Rise & Progress, p. 29. at top c. 1.)  
Clown that woud be a Gentleman. Sogliardo, p. 30.) ye whole Scene.)  
Correctus Farmer, Sardido, p. 32. the Scene.)  
Coat of Arms of a foolish Gentleman ridicul'd. p. 41. c. 1.)  
Clowns, p. 45. c. 1.)  
Duel, a ridiculous Description of one by the Pop, Fastidius, p. 51 c. 1.)  
Education of Children, p. 8. c. 2.)  
Flatterer, p. 31. c. 2. at bottome, & over leaf.)  
Frost, a Description of it, p. 243. c. 1.)  
Gentility p. 2. c. 1.)

[DESCRIPTION CONTINUED ON FOLLOWING PAGE]

*Humour*, defin'd. p. 12. c. 2.) p. 27. c. 2.)  
*Icalousy*, p. 7. c. 2.)  
*Inconstancy*, in praise of it. p. 38. c. 2.)  
*Imitators*, p. 47. c. 2.)  
*Morning*, Description of a dreadful morning. p. 240. c. 2.)  
*Sloth*. p. 9. c. 1.)  
*Stoicks*, agst. 'em. p. 30. c.l. at top.)  
*Vnity of Place*, broken; censured. p. 29. c. 1.)  
*Wires*, how to be manag'd. p. 38. c. 1.)  
*Youth*, how to be manag'd. p. 3. c. 1.)

[Part II]

*"Fayes*, 542. c. 2.  
*Witch*, her Aboad describ'd. 542. c. 1.)"

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